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P. VERGILI MARONIS

BUCOLICA ET GEORGICA

WITH INTRODUCTION AND NOTES BY

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FORMERLY FELLOW OF ST. JOHN'S COLLEGE, CAMBRIDGE

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PREFACE

For some reason which it is not easy to understand, young students seem now to limit their reading of Virgil chiefly to the Aeneid, while his other writings are comparatively neglected. Yet, without entering on any comparison between the two works, it may certainly be stated with justice that there is nothing in the Aeneid—or indeed in Latin poetry—which surpasses the artistic perfection of the Georgics. They repay the most careful and loving study, and the First Book, for example, within the space of four hundred lines, illustrates almost every literary and poetic excellence. In the introduction which follows, and also in the notes, an attempt has been made to point out some of their chief merits, in the hope of directing more general attention to the rich ore which they everywhere contain, not always on the surface, but only awaiting the diligent explorer, who is sure of his reward.

Of commentators Conington seems to me to take a foremost place, and I feel pleasure in remembering that my native county—reputed the Boeotia of England—has in this century produced not only a poet who, for delicate accuracy of observation, fine felicity of phrase, and perfect mastery of rhythm, is the most

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Virgilian of the moderns, but also a Virgilian critic who has scarcely an equal and certainly no superior. If at times he weighs minute possibilities in too sensitive a balance and so is led to disregard the more important facts on which a judgment should be formed, yet this scrupulous nicety of examination often throws new light upon the subject, and in the study of work so elaborate as Virgil's is always instructive, while, even where it is necessary to differ from his conclusions, it is impossible not to learn much from his arguments. Kennedy's notes on this part of Virgil are fuller than on the rest, and his discussion of many difficult passages is marked by rare insight and acumen. Martyn's edition, although defective in scholarship, is full of most valuable matter and still worthy of the high popularity it once enjoyed. Of foreign editions I have consulted a considerable number, but it has been my aim not to render the notes confusing by too many references to the numberless views which have been put forward, often needlessly, by a host of commentators. Notes which are merely brief dogmatic statements of a particular opinion are, in my judgment, of little educational value; on the other hand even a concise summary of what has been said on many passages of Virgil must be tedious and perplexing to all but specialists. To attain a happy mean and afford the average reader sufficient but not excessive information is difficult, but it has been the object which I have set before me.

T. E. PAGE.

CHARTERHOUSE, GODALMING,
December 1897.

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INTRODUCTION

P. VERGILIUS[1] MARO was born Oct. 15, B.C. 70, at Andes, a small village near Mantua in Cisalpine Gaul, five years before Horace and seven before C. Octavius, who later, under the names of Octavian and Augustus, was destined to become his great patron. His father was a yeoman, and cultivated a small farm of his own. The boy was educated at Cremona and Mediolanum (Milan), and is said to have subsequently studied at Neapolis (Naples) under Parthenius of Bithynia, from whom he learnt Greek, and at Rome under Siron, an Epicurean philosopher, and Epidius, a rhetorician. His works afford ample evidence of his wide reading, and he certainly merits the epithet of *doctus* to which all the poets of his age aspired;[2] a noble passage in the Georgics (2. 475-492) expresses his deep admiration for scientific and philosophic study, while throughout the Aeneid, and especially in the speeches of the fourth Book, there are marked traces of that rhetorical

[1] The spelling *Virgilius* is wrong, but as an English word it seems pedantic to alter 'Virgil' established as it is by a long literary tradition.

[2] Ellis, Cat. 35. 16 n.

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training which has left such a profound impress on the literature of the succeeding century.

On completing his education he seems to have returned home, and some of the minor poems ascribed to him—*Ciris*, *Copa*, *Culex*, *Dirae*, *Moretum*—may be in reality youthful attempts of his composed during this period. Our first certain knowledge, however, of his poetic career begins in B.C. 42, when, after the defeat of Brutus and Cassius at Philippi, the Roman world passed into the hands of the triumvirs Octavian, Antony, and Lepidus. They had promised their victorious veterans the lands of eighteen cities in Italy, among which was Cremona, and subsequently it became necessary to include the neighbouring district of Mantua.[1] Virgil's father was threatened with the loss of his farm,[2] but the youthful poet had secured the favour of C. Asinius Pollio, governor of Cisalpine Gaul, and of L. Alfenus Varus, his successor (B.C. 41), whose assistance he invokes in the sixth Eclogue. Pollio, himself a scholar and poet,[3] accepted the dedication of his earliest Eclogues,[4] and secured for him an introduction to Octavian at Rome,[5] as a result of which he obtained the restoration of the farm. His gratitude to the youthful triumvir finds expression in the Eclogue which he prefixed to the others, and which now stands at their head.

[1] Ecl. 9. 28 *Mantua vae miserae nimium vicina Cremonae.*

[2] The date of this is usually given as 41 B.C., but a year or two later (say B.C. 39) seems more probable: see Class. Rev. vi. p. 450.

[3] Hor. Od. 2. 1.

[4] Ecl. 8. 11 *a te principium.*

[5] Schol. Dan. on Ecl. 9. 10 *carmina quibus sibi Pollionem intercessorem apud Augustum conciliaverat.*

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From this time Virgil lived at Rome or Naples enjoying the bounty and friendship of the Emperor and forming part of the select circle of distinguished men, which his minister Maecenas—the great literary patron of the day—gathered round him in his mansion on the Esquiline. It was at the request of Maecenas[1] that he composed the four Books of the Georgics, written between 37 B.C. and 30 B.C., and dedicated to him.[2] We know little of his life, but it was he who introduced Horace to Maecenas,[3] and in Horace's writings we catch an occasional glimpse of him, notably in the description of the famous 'journey to Brundisium,' when he joined the party of Maecenas at Sinuessa, and, along with Plotius and Varius, is classed by his brother-poet in a memorable phrase among 'the fairest souls and dearest friends on earth,'[4] while on another occasion Horace makes his starting for a tour in Greece the occasion for an Ode, in which he prays that the ship which bears so dear a trust may restore it safe to the shores of Italy, 'and preserve the half of my life.'[5]

In the opening lines of the third Georgic Virgil had already announced his intention of attempting a loftier theme and producing a great national epic, of which Augustus should be the central figure, and the Emperor

[1] Georg. 3. 41.

[2] Georg. 1. 2.

[3] Hor. Sat. 1. 6. 54 *optimus olim | Vergilius, post hunc Varius dixere quid essem.*

[4] Sat. 1. 5. 41 *animae, quales neque candidiores | terra tulit neque quis me sit devinctior alter.*

[5] Od. 1. 3. 8 *et serves animae dimidium meae.* Those who choose can suppose that there were two Virgils thus dear to Horace.

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himself is said to have written to him from Spain (B.C. 27) encouraging him to publish the poem, which he was known to have in hand, and which Propertius a year or two later heralds as 'something greater than the Iliad.'[1] While he was engaged on its composition in B.C. 23, Marcellus, the nephew and destined heir of Augustus, died, and Virgil introduced into the sixth Book the famous passage (860-887) in which he is described, and of which the story is told that when the poet recited it in the presence of Octavia, the bereaved mother fainted away.[2] In B.C. 20 he visited Greece and met Augustus, who was returning from Samos, at Athens, whence he accompanied him homewards, but his health, which had been long weak, broke down, and he died at Brundisium Sept. 22, B.C. 19.

He was buried at Naples on the road which leads to Puteoli. The inscription said to have been inscribed on his tomb refers to the places of his birth, death, and burial, and to the subjects of his three great works :

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope : cecini pascua, rura, duces.

Virgil was largely read in his own day, and his works, like those of Horace, at once became a standard text-book in schools,[3] and were commented on by numerous critics and grammarians, of whom Aulus Gellius in the second century and Macrobius and

[1] Prop. 3. 26. 65 *Cedite Romani scriptores, cedite Grai,*
Nescio quid maius nascitur Iliade.

[2] Donatus, § 47 *Octavia, cum recitationi interesset, ad illos de filio suo versus,* Tu Marcellus eris, *defecisse fertur atque aegre refocillata dena sestertia pro singulo versu Vergilio dari iussit.*

[3] Juv. Sat. 7. 226.

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Servius in the fourth are the most important. The early Christians in the belief, still unquestioned in the days of Pope,[1] that the fourth Eclogue contained a prophecy of Christ, looked upon him almost with reverence, and it is not merely as the greatest of Italian singers, but also as something of a saint, that Dante claims him as his master and guide in the *Inferno*. In popular esteem he was long regarded as a wizard (possibly owing to his description of the Sibyl and the under world in the sixth Aeneid), and it was customary to consult his works as oracles by opening them at random and accepting the first lines which were chanced upon as prophetic. The emperor Alexander Severus thus consulted the *Sortes Vergilianae*, and opened at the words Aen. 6. 852 *tu regere imperio populos, Romane, memento*, while Charles I. in the Bodleian Library at Oxford came upon the famous lines Aen. 4. 615-620:

at bello audacis populi vexatus et armis,
finibus extorris, complexu avulsus Iuli,
auxilium inploret, videatque indigna suorum
funera; nec, cum se sub leges pacis iniquae
tradiderit, regno aut optata luce fruatur,
sed cadat ante diem mediaque inhumatus harena.

In considering Virgil's writings, it must be borne in mind that, with the exception of satire, Roman poetry is entirely modelled on Greek. Terence copies Menander, Lucretius Empedocles, Horace Alcaeus and Sappho, Propertius Callimachus, and so on. Virgil in his Eclogues professedly imitates Theocritus, in his Georgics Hesiod, and in the Aeneid Homer. The

[1] See his 'Messiah, a sacred Eclogue in imitation of Virgil's Pollio.'

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cultured circle of readers for whom he wrote would probably have turned aside with contempt from a poem which relied wholly on native vigour, and did not conform, at any rate outwardly, to one of the accepted standards of literary excellence. They relished some happy reproduction of a Greek phrase, which was 'caviare to the general,' much in the same way that English scholars sometimes dwell with peculiar satisfaction on passages of Milton which it needs a knowledge of Latin to appreciate. Horace in his treatise on Poetry (l. 268) lays down the law which was considered universally binding on all poets :

vos exemplaria Graeca
nocturna versate manu, versate diurna ;

and Seneca (Suas. 3) tells us that Virgil borrowed from the Greeks *non surripiendi causa, sed palam imitandi, hoc animo ut vellet adgnosci.*

The Bucolics[1] (Βουκολικά 'songs about herdsmen') consist of ten short poems commonly called Eclogues[2] (i.e. 'Selections') and belong to the class of poetry called 'pastoral.' They are largely copied from Theocritus, the first writer of pastoral poetry, who flourished during the first half of the third century B.C. and who, though born at Cos and for some time resident in

[1] The term is doubtless Virgil's; Ovid Tr. 2. 538 calls them *Bucolici modi.*

[2] The name is probably due to the grammarians, as are the various titles given to the separate Eclogues, though Virgil may himself have given that of Varus to the sixth (cf. 6. 12). In 5. 86, 87 and G. 4. 565 the second, third, and first are referred to by quoting their first line.

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Alexandria, lived for the most part in Sicily,[1] a country famous for its pastoral life and also for the natural vivacity of its inhabitants (Cic. Verr. 2. 4. 43 *nunquam tam male est Siculis quin aliquid facete et commode dicant*). His poems called 'Idylls' (Εἰδύλλια 'small sketches') are descriptive for the most part of country life, and often take the form of dramatic dialogue. Their origin is to be traced to that love of music and song which is developed by the ease and happiness of a shepherd's existence in a southern clime (cf. Lucr. 5. 1379 seq.), and to the singing-matches and improvisations which were common at village feasts, especially among the Dorian race, and which in Sicily had already produced the comedies of Epicharmus and the mimes of Sophron.

The Idylls however, though they serve as a model for the Eclogues, differ from them in a most marked manner. They are true to nature; the scenery is real; the shepherds are 'beings of flesh and blood';[2] their broad Doric has the freshness and native vigour of the Scotch of Burns. The Eclogues, on the other hand, are largely artificial; the scenery belongs to nowhere; it is Italian, Sicilian, or Arcadian; the shepherds are the shepherds of a masquerade, and at times put off their disguise to show themselves as Virgil (= *Tityrus* in Ecl. 1; *Menalcas* 9. 10), or Gallus, or Caesar (= *Daphnis* 5. 55). Convention has been imposed upon nature, and pastoral poetry, instead of reproducing rural

[1] Hence 'Sicilian' = 'pastoral verse'; cf. 4. 1 *Sicelides Musae*; 6. 1 *Syracosio versu*; 10. 1 *Arethusa*; Pope's Pastorals 1. 3

'Fair Thames, flow gently from thy sacred spring,
While on thy bank Sicilian muses sing.'

[2] Fritzsche, Theocr. Introd.

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life with all its charms, even though with some of its rudeness, has become a form of art in which the poet plays at being a countryman, and endeavours to attract the jaded attention of his town-bred audience by the representation of an idealised rustic world.[1]

None the less, as ecclesiastical art often shows, what is extremely conventional may be extremely beautiful, and the beauty of the Eclogues is beyond question. Horace promptly recognised their 'tenderness and grace,'[2] and such lines as 8. 38—41

saepibus in nostris parvam te roscida mala—
dux ego vester eram—vidi cum matre legentem.
alter ab undecimo tum me iam acceperat annus;
iam fragiles poteram ab terra contingere ramos,

which have earned the equal admiration of Macaulay and Voltaire, need no praise. The fact, too, that the Eclogues have been so frequently imitated is sufficient proof of their charm, though ambiguous evidence of their claim to the highest rank as poetry.[3] The

[1] A modern play-writer has expressed his desire 'to waft the scent of the hay-field across the foot-lights.' He clearly recognises that pictures of rural life and rural simplicity are always most attractive to an audience the most widely removed by habit and training from both one and the other. Cf. Georges Sand (quoted by Sellar) 'Depuis les Bergers de Longus jusqu'à ceux de Trianon, la vie pastoral est un Éden parfumé où les âmes tourmentées et lassées du tumulte du monde ont essayé de se réfugier.' François le Champi.

[2] Hor. Sat. 1. 10. 44 *molle atque facetum | Vergilio annuerunt gaudentes rure Camenae*, where Sellar rightly explains the adjectives as denoting '(1) the yielding susceptibility to outward influences, and (2) the vivacity which gives them back in graceful forms.'

[3] The noblest poetry depends so little on form that it affords small scope for imitation; the unknown writers of Job and of the second part of Isaiah, Lucretius, Dante, and Shakespeare have had few imitators.

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'Lycidas' is an enduring monument of the admiration of a poet who in his mastery of melodious English rivals the art with which Virgil compels the rugged speech of Latium to move to music at his touch. Pope wrote his 'Pastorals' at the age of sixteen in boyish admiration of them, and composed his 'Messiah,' as he expressly states, 'in imitation of Virgil's Pollio.' Coleridge and Wordsworth re-echo the epithets in which Horace expressed his praise. Charles Fox was no mean judge of literature, and after leading a debate in the House of Commons and then gambling until morning at Brooks's, he would refresh himself by reading the Eclogues before going to bed. Macaulay[1] said that he preferred the Georgics to the Aeneid and the Eclogues to the Georgics, and that among the Eclogues he gave the palm to the second and tenth.

Macaulay's verdict, however, seems distinctly unreasonable. The tenth Eclogue describes how a Roman officer on active service, having been jilted by an actress, imagines himself an Arcadian shepherd, and either bewails his lot or seeks distraction in hunting 'with the Nymphs' amid 'Parthenian glades' and 'hurling Cydonian arrows from a Parthian bow.' No doubt the technical skill which may be exhibited in treating such a subject may be admirable, and the music of such a passage as that beginning

quae nemora aut qui vos saltus habuere, puellae
Naïdes, indigno cum Gallus amore peribat?

may charm the rudest ear, but, on the other hand, it

[1] Life and Letters I. 371.

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seems as unjust to compare such artificial prettiness with the manly vigour and truthfulness to nature exhibited in the Georgics as it would be in French art to compare the nymphs and shepherdesses that are depicted on Sèvres porcelain or the canvases of Watteau with 'the Gleaners' and 'the Angelus' of Millet. The sense of unreality is too strong: the beauty of the language cannot conceal the artificial character of the scene. The poetic power which masters the imagination is not yet Virgil's; as yet he is only trying his strength. The Eclogues idealise reality and render it artificial; the Georgics describe reality and make it poetic; the sixth Aeneid, with its description of the lower world, makes the unreal seem real, and gives to shadows the strength and substance of truth. The advance in power is marked. Let those who wish to realise it compare the Lament for Daphnis or the Complaint of Gallus with the matchless pathos of the description of the dying ox in Georgic 3. 515 seq., or let them put any lines from the fourth Eclogue side by side with the masterly simplicity of the passage which describes the approach to hell, Aeneid 6. 268 seq. Yet perhaps this Eclogue is the best-known piece of Virgil, and the mastery which mere magic of words possesses over men's minds is nowhere better illustrated than by the extraordinary influence which has been exerted by it. Descriptions of the golden age or of scenes of ideal felicity (as in the *Beatus ille* Epode of Horace) were among the stock themes on which youthful poets practised their powers, and, except for the felicity of its diction and the curious accident of the advent of a happier era being connected with the birth of a divine

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boy,[1] this Eclogue does not differ much from similar exercises. In parts, indeed, it borders rather on the grotesque than on the sublime, and it is difficult to read without a smile how the meadows of the millennium are dotted with rams, some scarlet, some yellow, some glorious 'in sweetly blushing purple,' while, if any one will examine the last eleven lines, the beauty of which has been much celebrated, he will see how much they depend for their effect on mere verbal assonance and clever repetitions, while the concluding four perplex all commentators simply because it is doubtful whether any clear idea underlies their melodious music.[2]

The Eclogues in fact should be regarded as studies,[3] executed no doubt by a great master and exhibiting many of his rare qualities, but not deserving to be ranked with the mature and complete work of his genius. Thus regarded they have also a special interest as

[1] The supposed analogies to Messianic prophecy are now generally considered to be imaginary. Whoever the boy was, he is regarded merely as the representative of the coming age, of which his birth is the commencement ('die Geburt des Knaben, d. h. das Auftreten einer besserer Generation.'—Sonntag Vergil als Buk. Dichter, p. 85).

[2] There are many modern hymns in which the combination of assonance with vague mystery seems to excite more enthusiasm than the noble poetry and sound sense of Addison or Wesley. A jingle of words united with a certain obscurity seems to produce a feeling of awe. The device was well known to oracle-makers in antiquity (cf. Aen. 3. 383 *longa procul longis via dividit invia terris*).

[3] 'Ich habe die sieben älteren Eklogen "Studien" genannt.'—Schaefer. So Benoit speaks of the second and third as 'des essais entièrement littéraires.' So too Virgil himself regularly uses the term *ludere* with reference to their composition (1. 10; 6. 1; 7. 17; G. 4. 565).

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showing the gradual development of his poetic powers. The second and third are undoubtedly the earliest, being written before the fifth which refers to them (lines 86, 87), and are filled with literal imitations of Theocritus. The seventh is of the same character and early, while the fifth also forms one of this closely imitative group, but, if the identification of Daphnis with Caesar is accepted, also represents Virgil's first effort to deal with a subject of national interest. The fourth is fixed by the reference in line 11 to Pollio's consulship as written in 40 B.C., and is not only marked by Virgil himself as an attempt to rise above the lowly subjects of purely pastoral verse (*paulo maiora canamus; non omnes arbusta iuvant humilesque myricae*), but is also quite independent of Theocritus. The eighth Eclogue is dated in the summer of 39 B.C., when Pollio was returning from his victory over the Parthini (lines 6, 7); it is largely Theocritean, and the second half—'the Enchantress'—is not only copied, but deals with a subject that is hackneyed in ancient poetry. It is quite possible, however, that the Eclogues were twice published, and that the group already mentioned (2, 3, 4, 5, 7) were sent to Pollio with this Eclogue at their head by way of dedication,[1] in which case the substance of the Eclogue may quite well be early, the dedication only being added in 39 B.C. In any case the remaining four Eclogues (1, 6, 9, 10) form a group by themselves, and are distinguished from the others by being distinctly connected with the poet's personal experiences. The tenth, which is expressly stated to

[1] Cf. line 11 *a te principium, tibi desinet. accipe iussis carmina coepta tuis*, and the remarks, p. xvii, on the date of the first Eclogue.

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be the latest (10. 1), is written to console his friend Gallus, and, in spite of its artificiality, shows Virgil's mastery of verse in a highly-developed state. The first, sixth, and ninth are all concerned with the recovery of his farm. The ninth is copied from Theocritus, but many personal allusions are interwoven, and there is a direct appeal to Varus for assistance (27—9), while the sixth is dedicated to him, apparently in acknowledgment of his help, and shows, in the Song of Silenus, the desire to venture on something loftier than pastoral poetry which has been noted in the fourth Eclogue. Finally, in the first Eclogue Virgil entirely deserts the genuine pastoral in order, under the thin disguise of a dialogue between two shepherds, to record his own history. Secure in the possession of his farm, he expresses his gratitude to the Emperor, and in his honour places this Eclogue in the first place, thereby dedicating the whole collection to him.[1]

[1] Sonntag (Vergil als Bukolischer Dichter, 1891) shows clearly that the date 41 B.C. usually assigned to this Eclogue is entirely wrong. He points out that the distribution of land was a long and tedious process, and that the *agrimessores* could not possibly have reached such a point in their survey as to find the territory of Cremona insufficient and so threaten Mantua before a considerably later period. Moreover, whereas Pollio was in 41 B.C. distinctly out of favour, in 39 B.C. he was in high favour, and there seems no reason to doubt the statement of the *scholia Danielina* on Ecl. 9. 10 (where *carminibus* is explained by reference to the *carmina quibus sibi Pollionem intercessorem apud Augustum conciliaverat*) that it was to his intercession that Virgil owed his success. Certainly the natural order of the Eclogues seems to be (1) the purely imitative ones, (2) the Eclogues addressed to Pollio, (3) those to Varus, and finally (4) that dedicated to the Emperor.

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The Georgics (Γεωργικά) are, as their name implies, 'a Treatise on Husbandry,' consisting of four books (containing in all 2184 lines), of which the first deals with husbandry proper, the second with the rearing of stock, the third with the cultivation of trees, and the fourth with bee-keeping. They profess to be an imitation of Hesiod,[1] a very ancient poet of Ascra in Boeotia, whose poem entitled 'Works and Days'[2] consists of a quantity of short sententious precepts thrown into poetic form, but between the elaborate art of Virgil and the natural simplicity of Hesiod there is a great gulf. The 'Works and Days'[2] is a genuinely 'didactic' poem, and it is only possible to write such poetry under conditions which had absolutely ceased to exist in the Rome of the Augustan era.

In early times, when the art of writing is either unknown or rarely used, poetry has not only an artistic aim but also serves two practical ends. Firstly it is used for preserving historical records, especially with regard to the great deeds of individual heroes: instances of this class of poetry are the song of Deborah and David's lament over Jonathan in the Old Testament, the κλέα ἀνδρῶν, or 'Deeds of Heroes,' which Homer describes as sung by bards at feasts, and in our country large masses of ballad poetry. Secondly it is used for purposes of 'instruction' (διδάχη) and is styled 'didactic poetry.'

This second use arises naturally from the fact that a saying which has been fitted into verse is more easily

[1] G. 2. 176 *Ascraeumque cano Romana per oppida carmen.*

[2] Ἔργα καὶ Ἡμέραι.

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remembered and less liable to alteration[1] than it would be if entrusted to oral tradition in prose. Thus in every nation arise short poetical fragments in which are enshrined and handed down wise sayings easy of recollection and suitable for the guidance of life. Of these sayings, after moral and prudential maxims (as in the Proverbs of Solomon and Ecclesiasticus), none are more frequent than those which refer to the weather and the rules of agriculture. Now the poem of Hesiod which goes by the name of the 'Works and Days' is essentially a collection of such proverbial sayings, strung together very loosely, and indeed in many cases apparently quite unconnected, fresh additions having no doubt from time to time accumulated about the original work. The style is simple and natural, and the amount of ornament added is only of such extent as may suffice to recommend and render palatable the actual information conveyed. This is true 'didactic' poetry and can obviously only come into existence in an early stage of society, for when writing and the use of prose have become general, instruction in any subject can be more accurately and safely conveyed in written prose than by oral tradition in verse. In accordance with this principle Professor Sellar (Virgil; p. 183) asserts that 'didactic poetry was absolutely rejected in the maturity of Greek genius,' but this state-

[1] Thus in the well-known proverb

'A red sky at night
Is the shepherd's delight;
A red sky at morning
Is the shepherd's warning,'

it will be observed that the rhyme ensures the precept from danger of alteration.

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ment is too sweeping, for Parmenides and Empedocles both composed didactic poems in the middle of the fifth century B.C., while the περὶ Φύσεως of the latter was at any rate accepted as a masterpiece and a model by the most brilliant of Latin poets. On the other hand, when true Grecian art had perished with Grecian liberty, no form of amusement became more fashionable among the literary *dilettanti* of Alexandria than the turning into verse of prose treatises on scientific subjects. Thus Aratus,[1] 'a man ignorant of astronomy,' as Cicero tells us (de Orat. I. 16), turned into verse a treatise of Eudoxus; Nicander too of Colophon wrote poems on bees (Μελισσουργικά), beasts (Θηριακά), farming, and matters connected with the country, although Cicero again describes him as 'a man who had never seen a field' (*homo ab agro remotissimus*), while the fashion was so prevalent that even a student such as Eratosthenes did not disdain this form of art, even although he knew what he was writing about.

It is obvious, however, that such composition may easily have no higher claim to the name of poetry than the doggerel verses which in the University of Cambridge are decidedly more popular than the original text of Paley's 'Evidences'; and though Virgil unhesitatingly borrows facts and suggestions from the three writers above mentioned, and though he may

[1] His Φαινόμενα, an account of the stars, and Διοσήμεια, or signs of the weather, are extant and had an enormous reputation in antiquity (cf. Ov. Am. I. 15. 16 *cum sole et luna semper Aratus erit*). Cicero translated both into Latin hexameters, and Virgil borrows largely from the Διοσήμεια in G. I. 350 seq. The name for these versifiers was 'Metaphrastae' (μεταφράσται).

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have been influenced by their great popularity in his choice of the didactic form of writing, yet of his real poetic merit he owes them nothing.

The splendour of a great genius had shone upon Virgil: the de Rerum Natura had been lately published and with it Virgil was intimately acquainted (see Sellar's Virgil, c. 6), while the tribute he pays to the writer (Georgic 2. 475 seq.) is written almost in a reverential spirit. Lucretius had, indeed, realised what might have seemed impossible: he had set himself the task of explaining in verse the philosophical system of Epicurus, and he had produced a work which is at once a masterpiece of scientific exposition[1] and unrivalled as a poem. His object was no doubt primarily to instruct his readers, but, fired with enthusiasm for his theme, he breaks through the bonds of conventional didactic poetry and his philosophic teaching rings out in language which is only rivalled by the splendid and inspired diction of Hebrew prophecy. In Lucretius Virgil must have recognised a genius which, in its special characteristics, it was impossible for him to rival; none the less he must have felt that in himself too there was the power to 'touch with the Muses' charm' (Lucr. 1. 934 *Musaeo contingens cuncta lepore*) a theme less adventurous, perhaps, and less majestic, but certainly not less alluring or poetical.

The inspiration of the Georgics was drawn from Lucretius; their professed model was Hesiod. From both his masters Virgil differs. Hesiod wrote didactic poetry because in his day it was a useful means of conveying instruction; Lucretius wrote didactic poetry

[1] See Tyndall's Belfast Address, 1874.

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because he was possessed by a burning zeal to make proselytes; Virgil's poetry on the other hand is not primarily intended to teach but to give pleasure. It is true that agriculture was the only form of industry which the Roman nobles thought compatible with Roman dignity,[1] and that neither Cato the Censor nor Varro, the most learned of the Romans, disdained to write a formal treatise on the subject;[2] it is true also that Virgil's precepts are often eminently practical (see below, p. xxxvii), for he understood farming himself, so that he is continually quoted as a technical authority by Columella and Pliny, and the Romans understood it, nor would they have tolerated nonsense even in poetry; but he was well aware that for the most part his book would not be read because of the excellence of the advice contained in it. The desire too of the Emperor to revive the old Italian love for agricultural pursuits, to renew the sturdy race of yeomen farmers, and to recall the days when the plough 'lacked no worthy honour'[3] may have influenced him in the selection of his subject, about which he is also himself genuinely, though quietly, enthusiastic and anxious that others should share his own devotion to 'the divine country.' But on the other hand he was perfectly

[1] Cic. de Off. 1. 42 *omnium rerum quibus aliquid acquiritur, nihil est agricultura melius, nihil uberius, nihil dulcius, nihil homine libero dignius.* Cf. too the names of the *Lentuli*, *Fabii*, *Pisones*, *Stolones*, etc., all connected with agriculture.

[2] Cato's de Agricultura and Varro's Rerum Rusticarum libri tres are extremely interesting, and Virgil was intimately acquainted with both works. See too carefully the praise of agriculture put in the mouth of Cato by Cicero de Sen. 15. 51 seq.

[3] G. 1. 506.

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conscious that no delicacy of word-painting was likely to make his wealthy and luxurious readers take to practical farming, any more than their admiration for Millet's 'Angelus' is likely to make Parisian critics take to growing potatoes or going to church.[1]

The characteristic of the Georgics is indeed their consummate art. They cannot, of course, from the nature of their subject exhibit the dramatic power of the fourth Aeneid or the imaginative grandeur of the sixth, but the artistic perfection of their workmanship is of the highest order. They are written with slow and elaborate care.[2] Each line has been polished to the utmost perfection, or, to use a phrase attributed to Virgil,[3] 'licked into shape like a bear's cub.' Montaigne calls them 'the most finished work in poetry'[4] and

[1] This illustration is not taken at random, for the art which from two peasants, a potato field, and a church spire in the distance can create a great picture is strictly parallel with the art which Virgil exhibits in the Georgics. Professor Sellar quotes from a French critic 'Travailler et prier, voilà la conclusion des Georgiques,' and I had drawn this comparison between Millet's picture and Virgil before seeing the quotation, nor was I at the time aware that Millet was himself a great student of Virgil.

[2] Allowing seven years for their composition we get an average of less than a line a day.

[3] *carmen se ursae more parere dicens, et lambendo demum effingere:* Vita apud Donatum.

[4] 'Il m'a toujours semblé qu'en la poésie Virgile, Lucrèce, Catulle et Horace tiennent de bien loing le premier rang; et signamment Virgile en ses Georgicques, que j'estime le plus accomplis ouvrage de la poésie, à comparaison duquel on peult recognoistre ayseement qu'il y a des endroicts de l'Aeneïde ausquels l'aucteur eust donné encore quelque tour de pigne, s'il en eust eu loisir.' Montaigne, ii. 10 (des Livres).

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Dryden emphatically states that they are 'the best Poem of the best Poet.'[1] Others have had an equal love for the country, an equal sympathy with plant and animal life (see below, pp. xxxii, xxxiii), a like sense of the dignity which attaches to the tilling of the ground, and a fuller insight into the philosophic truths which Nature teaches, but no one has dealt with the subject with such affectionate pains or devoted skill as Virgil. Time, 'irreparable time,' flies with hurrying feet, but the poet with a lover's fondness lingers around each detail of his subject;[2] he 'pauses on every charm'[3] until it finds its perfect expression in some faultless phrase.

It is needless to do more than refer to the long passages which Virgil has introduced to adorn his subject. The art displayed in the opening invocation, (1. 1—41), in the learned description of the celestial sphere (1. 236—51), or in the highly rhetorical conclusion of the first book (1. 462—514) is obvious to

[1] Dedication of translation to the Earl of Chesterfield.

[2] See G. 3. 284

sed fugit interea, fugit inreparabile tempus,
singula dum capti circumvectamur amore,

and compare the swift dactyls of the first line with the slow lingering movement of the second.

[3] The Deserted Village—

'How often have I *loiter'd* o'er thy green
Where humble happiness endear'd each scene!
How often have I *paused* on every charm,
The sheltered cot, the cultivated farm!'

No poem in the English language is more deserving to be set side by side with the Georgics.

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any one; although, as regards the last passage, special attention may be drawn to the skill with which Virgil, by the allusions in ll. 492—4, 506—8, connects it with the main subject of the Georgics. The panegyric on Italy (2. 136—76), the praise of a country life (2. 458—74), and the whole conclusion of the second book are magnificent. The description of a plague which closes the third book, in spite of some marvellous lines (3. 517 seq.), is less in accordance with modern than with ancient taste, which seemed rather to enjoy the gruesome and portentous,[1] as is also the account of breeding bees from a putrefying carcase in Book IV., while even the beauty of the Eurydice episode (4. 453—527) cannot blind us to its irrelevance, but on the other hand we must recollect that the whole conclusion of this book had to be rewritten (see 4. 315 n.), and the description of the old man of Paestum in the same book (4. 116—48) is beyond praise, as is also the account of the social life of bees (4. 153 seq.).

There are, however, many minor points which are alluded to in the notes, but some of which—especially from the first book—it may be worth while to group together here.

Virgil takes great pains on every possible occasion to add dignity to his subject by the introduction of mythological, antiquarian, and learned allusions. Observe the number of proper names throughout. Take the references to Tmolus, India, Arabia, the Chalybes,

[1] Cf. the special pains which Thucydides spends on his description of the plague at Athens (2. 47 seq.) and Lucretius' treatment of the same theme, the hideous witch-epodes in Horace, or the description of a sacrifice (Lucan 1. 609 seq.).

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Elis, and Epirus 1. 56—9, to the names of the stars 1. 138, of the Nymphs 1. 437, 4. 334 seq., of rivers 4. 365 seq. Compare also the allusions to Dodona 1. 149; to the wagons 'of the Eleusinian mother' 1. 163; the *Celeï supellex* and *mystica vannus Iacchi* 1. 165; the 'poppy of Ceres' 1. 212; the kingfishers 'dear to Thetis' 1. 399; the acorns 'of the Chaonian Father' 2. 67; the olive 'of Pallas' 2. 181; the bees and thyme that are 'Cecropian' 4. 177, 270; the spider 'hated by Minerva' 4. 246. A fine horse recalls the steeds of Castor and Achilles, or the image of Saturn as he fled from Rhea 3. 92; a fine fleece resembles that 'snowy gift of wool' with which 'Pan god of Arcady beguiled the Moon' 3. 391. Similarly he seeks to give colouring by local allusion: the traveller does not merely cross the sea but he sails 'by Pontus' and 'hazards the straits of oyster-bearing Abydos' 1. 207; the lentil is 'the Pelusiac lentil' 1. 288; withes come from Ameria 1. 265; the sling is 'Balearic,' pitch 'Narycian' or 'from Ida' 2. 438, 3. 450; bows are 'Ituraean' 2. 448, olives 'Sicyonian' 2. 519, and so on. At times indeed this practice, which is derived from the learned versifiers of Alexandria, is carried even by Virgil to excess. The Italian farmer dreads 'Strymonian' cranes 1. 120; the poet brings to Mantua 'Idumaean palms'; the 'African' shepherd has 'Amyclaean dogs' and a 'Cretan quiver' 3. 345; while it is only necessary to compare 3. 550

cessere magistri,
Phillyrides Chiron Amythaoniusque Melampus

with the four wonderful words of Lucretius

mussabat tacito medecina timore,

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in order to see how no artistic devices can rival native vigour. Still, on the whole, it must be allowed that these allusions of which Virgil, like Milton, is so fond do, even for us, add a varied interest to the subject, while to ancient readers they must have been far more attractive, charged as they would be with reminiscences of well-known works of literature, or 'with the memories of foreign travel or of residence in remote provinces, or with the interest attaching to lands recently made known.'[1]

The poem abounds in phrases of singular felicity, such 'jewels five-words long' as *Lethaeo perfusa papavera somno* 1. 78; *cum se nux plurima silvis | induet in florem* 1. 188; *vento semper rubet aurea Phoebe* 1. 431; *squalent abductis arva colonis* 1. 507; *casus abies visura marinos* 2. 68; *redit agricolis labor actus in orbem* 2. 398; *sacra deum sanctique patres* 2. 473; *durae rapit inclementia mortis* 3. 68; *sacra nemus accubet umbra* 3. 334; *admiranda tibi levium spectacula rerum* 4. 3. Take even shorter phrases and mark the charm of *brumae intractabilis* 1. 211; *anni spem* 1. 224; *intempesta silet nox* 1. 247; *ver adsiduum* 2. 149; *caeli indulgentia* 2. 345; *iustissima tellus* 2. 460; *latis otia fundis* 2. 468; *inexorabile fatum* 2. 491; *gressus glomerare superbos* 3. 117; *daedala fingere tecta* 4. 179; *stat fortuna domus* 4. 207.

The artistic beauty of some of the descriptions is of the highest order, and in his power of sketching a scene in the fewest possible words Virgil is almost without a rival. The opening lines (1. 43—6) of the poem afford an excellent instance. In the background are the 'hoary' mountains, in the front a stream swollen with

[1] Sellar's Virgil, p. 235.

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their melting snows, and a rich tilth fast yielding to the west wind's warmth, while to give life to the scene there are the sturdy labouring bulls, the ploughman bent over his work, and the ploughshare glistening in the spring sunshine. The picture is complete, and its effect is the more powerful because of the moral lesson that is enforced by the emphatic reference to vigorous toil in the words *depresso, iam tum, ingemere, attritus, splendescere.* Consider, again, the homely charm of the picture of a cottar's winter evening 1. 291—96; the vivid account of a bird pursued by a sea-eagle 1. 406—9; the powerful description of a storm 1. 314—34;[1] the sketch of a harvest-home 2. 206; the fine suggestion of illimitable distance 3. 341; or, if it is possible to abstract the mind from its unequalled pathos, observe the marvellous simplicity of pictorial effect in the passage 3. 517

it tristis arator
maerentem abiungens fraterna morte iuvencum,
atque opere in medio defixa relinquit aratra.

Indeed it is in the combination, which these lines exhibit, of deep feeling with truthful representation of fact that the real test of a great artist is to be found, and in this respect Virgil is unsurpassed. When, to illustrate the character of good soil, he writes 2. 198

et qualem infelix amisit Mantua campum
pascentem niveos herboso flumine cycnos,

the charm of the illustration consists not half so much in the purely pictorial beauty of the second line as in

[1] In the note on 1. 328 will be found a criticism on it by one of the most appreciative scholars of this or any century.

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the way in which it is blended with the sad human regret of the first.[1] Or again in 3. 520

non mollia possunt
prata movere animum, non qui per saxa volutus
purior electro campum petit amnis

the contrast between the dying ox and the beauty of the scene (though, doubtless, borrowed from Lucretius) exhibits the finest artistic faculty.[2]

Throughout it is by this power of imparting living interest to his subject that Virgil turns a treatise on husbandry into a true poem. Four points which illustrate this deserve attention—(i) the emphasis laid on the duty of hard work, (ii) the philosophic and moral lessons which are suggested, and the sympathy everywhere exhibited with (iii) plant and (iv) animal life.

(i) A strong sense of the necessity and dignity of labour breathes throughout the poem from beginning to end. The passage 1. 46, 47 has been already referred to, and in 1. 64, 65 there is a similar emphasis on *primis*, *extemplo*, *fortes*, while the rhythm of 65 seems unconsciously to reproduce the sense of *effort*

[1] Such a line as 4. 292 *et viridem Aegyptum nigra fecundat harena* is as pictorial as 2. 199, but it has not the same charm, because the ethical element is wanting. In his famous description of Italian towns (2. 155—57) the purely pictorial effect is admirably blended with the sense of human effort (*operumque laborem*, *manu*) and historic interest (*antiquos*); see note ad loc.

[2] As an animal-painter Landseer shows the same faculty. For the still higher faculty of purely creative imagination, which only the greatest poets or painters possess, and which Virgil exhibits in the sixth book of the Aeneid, the Georgics afford little scope, but such a line as 3. 552 *pallida Tisiphone Morbos agit ante Metumque* deserves attention.

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which is in the poet's mind. Notice the proud description of a victorious struggle with the fields 1. 99

exercetque frequens tellurem atque imperat arvis.

Then 1. 104—17 is wholly an account of the care needed to overcome difficulties, and in the succeeding paragraph (1. 118—59) the poet rises to a still higher view of the husbandman's toil: he grasps the great idea that what might seem to have been a curse upon the ground is in reality a blessing in disguise, sent designedly (1. 121) by heaven, that men by overcoming difficulties might win strength and courage and wisdom—

'with labour I must earn
My bread; what harm? Idleness had been worse.'[1]

In 1. 61 the line

scilicet omnibus est labor impendendus

seems to enforce this lesson with the strokes of a sledge-hammer. In 2. 355 you must 'heave' the hoe, the ploughshare must be 'deep-pressed,' and the oxen 'struggle.' 'Up and be doing' is the motto—*quare agite . . . agricolae* 2. 35. Work is 'never finished' (2. 398); the ground must be ploughed 'thrice and four times' and 'everlastingly' broken up, the round of toil returning like the revolving year (2. 401). There must be no shirking; a man must do things 'himself,' 'himself with his own hand' (*ipse, ipse manu*, cf. 4. 112). Work and 'work unconscionable' (*labor inprobus* 1. 145) is the one true 'conqueror of the world.'[2]

[1] Par. Lost 10. 1054.

[2] 'Incessant pains
The end obtains.'—THOMAS ELLWOOD.

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(ii) Virgil adds to the interest of his theme by connecting it with subjects which are of deeper and more philosophic import. The noble passage (G. 2. 475) beginning

felix qui potuit rerum cognoscere causas

has been already referred to (p. v), but other instances deserve note. In 1. 415—23 he explains why birds are good-weather prophets in a manner which would have delighted Lucretius, and 1. 199—203 a remark on the tendency of cultivated seeds to degenerate induces him to reflect on the general law that degeneration always follows relaxation of effort with equal rapidity and certainty. The distinct characteristics of different soils are an indication of the immutable laws which govern all countries since the Creation, 1. 60; the movement of the celestial bodies in their appointed paths through space marks a beneficent plan and purpose (*idcirco* . . . 1. 231). If as the plant grows so the tree inclines, the lesson to be learnt is the importance of good habits in youth—*adeo in teneris consuescere multum est* 2. 272—and the need of kindly care and kind consideration in those who are its guardians—*parcendum teneris* 2. 362. Even the laws of breeding suggest reflections (2. 66—8) which touch the deepest feeling and are, in spite of their context, among the best-known lines of Virgil;[1] while the recommendation to use the knife to an ulcer is made supremely poetical by the terse addition *alitur vitium vivitque tegendo* (3. 454).

[1] The lines of Burns which are, perhaps, most frequently quoted—

'O wad some power the giftie gie us
To see oursels as others see us'—

are from a poem the title of which few who quote them remember.

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The whole description of the bees in Book IV. derives its chief interest from the ethical lessons which it conveys of thrift (4. 155), of social order (4. 158 seq.), of loyalty (4. 210 seq.), of individual self-sacrifice for the good of the community (4. 204—9). It suggests even deeper thoughts as to the nature of instinct or intelligence (4. 219 seq.), and the possible existence throughout the universe of

'one all-extending, all-preserving Soul,'[1]

while, perhaps, nowhere are humour and pathos so wonderfully blended as in the lines which close the 'Battle of the Bees'—

hi motus animorum atque haec certamina tanta
pulveris exigui iactu sopita quiescunt.[2]

(iii) Further, to Virgil nature is not a dead thing but living and sentient. He constantly speaks of things as possessing almost human feeling. The crops and the fields 'rejoice' (1. 10 n.); the ploughlands 'mourn' for the tillers they have lost (1. 507 n.); they 'feel' heat and cold (1. 48 *sensit*, cf. 1. 136 *sensere*), as trees 'feel' their strength (2. 426); they have 'characters' (*ingeniis* 2. 177), and can be 'awkward' (*difficiles*) and 'churlish' (*maligni*) or 'kind' (*facilem*) and 'patient' (*patientem* 2. 223); the earth shows 'gratitude' (1. 83) and is 'most righteous' (*iustissima* 2. 460); Mysia is 'proud' and Gargarus 'astonished' at its own productiveness (1. 102; cf. 2. 82). So, too, the moon 'blushes' (1. 431); the south wind 'plans' mischief (1. 462);

[1] Pope Essay on Man 3. 22.

[2] The more I read these lines, the less I can believe that a poet so sensitive as Virgil could possibly have written them without being conscious of the double meaning they so obviously admit of.

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the sun 'feels pity' (1. 466). Numberless instances might be collected, but it is sufficient to note especially the way in which trees in Book II. are almost regularly spoken of as sentient. This is particularly the case in such a beautiful line as 2. 23

hic plantas tenero abscindens de corpore matrum,

but observe also (2. 52) how they 'put off their wild disposition' and learn 'arts' submissively; how they 'pluck up spirit' when watered (2. 350); how in 'early youth' they need kindness (2. 362) and protection (2. 372) while the leaf is 'tender and inexperienced in troubles,' but a firm hand when they wax wanton in their strength (2. 367—70).

(iv) Animals throughout are endowed with human feelings. Crows enjoy an evening with their children (1. 413), and the ant exhibits thrift and industry (1. 186); the tiny mouse rivals the architecture of man —'he lays the foundation of his houses and builds his barns.' In Book III. the poet attributes 'pride,' 'vexation' (3. 102), and many other similar qualities to horses; but we are such a horse-loving people that his language may perhaps strike us as comparatively cold, and it is necessary to turn to the lines (3. 225—28) in which he depicts the defeated bull leaving his 'ancient realm' in order to grasp his strong sympathy with animals, a sympathy which also comes out in the beautiful epithet *meritos* (2. 575) applied to oxen, the touching question *quid labor aut benefacta iuvant?* (3. 525), and above all in the passage 3. 517, which has been already referred to, but which is incomparable and could only have been written by a man to whom the patient labouring ox is

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a genuine object of affection.[1] The human interest of the account of bees has been mentioned, but notice too the way in which they enjoy an evening at home after a day in the fields (4. 55), and a gossip on the door-step before going to bed (4. 183), and mark the sad sense of universal suffering which breathes in such lines as 4. 251, 252

si vero, quoniam casus apibus quoque nostros
vita tulit, tristi languebunt corpora morbo,

or finally the pathos, not untouched with humour,[2] of 4. 255

tum corpora luce carentum
exportant tectis et tristia funera ducunt.

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[1] Virgil is clearly much less in sympathy with horses than with cattle. His description of the war-horse is imposing, a young colt catches his artistic eye (3. 75) and he marks its pleasure in having its neck patted (3. 185), while the dying racer suggests a sad contrast with its former glories (3. 479); but it is cattle that he really understands and really loves. In this he resembles the French peasant, see notes on 3. 517 and Pierre Dupont's (1821—1870) popular song 'Les Bœufs'—

J'ai deux grands bœufs dans mon étable,
Deux grands bœufs blancs, marqués de roux;
La charrue est en bois d'érable,
L'aiguillon en branche de houx.
C'est par leur soin qu'on voit la plaine
Verte l'hiver, jaune l'été.
Ils gagnent dans une semaine
Plus d'argent qu'ils ne m'ont coûté.
S'il me fallait les vendre,
J'aimerais mieux me pendre.

[2] The sense of humour, though the humour is quiet, restrained, and sometimes almost melancholy, is clearly exhibited in some passages of the Georgics. The idea of bees conducting a funeral procession has a certain charm of incongruity about it which would have suited

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Those, however, who wish fully to appreciate the skill exhibited in the Georgics should read the authors from whom the poet has largely borrowed his facts. They should read some hundred lines of Aratus or a few chapters of Theophrastus, they should look through Cato and Varro (though these two writers have much that is very curious and original), and then turn to Virgil. They must not, of course, turn to the passages in which he gives the rein to his own imagination, but to those in which he reproduces the practical rules or statements of his authorities, for it is in these that his technical excellence is best seen. As these passages are rarely noted it is worth while to call attention to two. The lines 2. 9—34, which describe

Charles Lamb, and that this incongruity was intentional will be acknowledged by any one who will turn to Aen. 4. 402 and study the slow and stately spondees in which Virgil describes a procession of ants—

it nigrum campis agmen,

the phrase being borrowed from Ennius, who used it in describing *elephants*, and being in striking contrast with the tragic character of the context. It is this same sense of incongruity which is purposely aroused when the young bees are called *parvos Quirites* (4. 402), or the work of the hive compared to the toil of the gigantic Cyclopes in their Aetnean smithy (4. 170 seq.)—a passage which has given rise to much tedious discussion as to the justice of the comparison. The description of the mouse (1. 181) is clearly humorous; the imitation of a frog's croak (1. 378) is certainly intended to raise a smile and the description of the sea-birds bathing (1. 383—87) to amuse, while the pictures of a 'moping owl' (note *nequiquam*) in 1. 402, 403 and still more of a raven (1. 388, 389) are perhaps not strictly humorous, but call up images which are the reverse of gloomy. In 2. 246 the description of a man making wry faces is the one instance of broad humour in the Georgics. See too the description of wines referred to in the next paragraph.

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how trees grow or are cultivated, are based entirely on Theophrastus (Hist. Plant. 2. 1). The subject is almost impossible. What is any one to do with a chapter which begins thus—*αἱ γενέσεις τῶν δένδρων καὶ ὅλως τῶν φυτῶν ἢ αὐτόμαται ἢ ἀπὸ σπέρματος ἢ ἀπὸ ῥίζης ἢ ἀπὸ παρασπάδος κ.τ.λ.*? Yet it is all reproduced in Virgil and by a series of minute touches transmuted into poetry. Then, too, what could be more dreary than a list of vines? Yet Virgil charms it into verse. The lines 2. 88—109 are of surpassing excellence in their workmanship. The cleverness alone with which he passes from one sort of vine to another so as to conceal the appearance of a list is extraordinary, while his description of the 'subtle' Lagean and of the respectful behaviour even of 'royal Phaneus' in the presence of a nobler vintage, and his admonition to the Rhaetic vine not to lose its head with praise are perfect in their *curiosa felicitas*. So, too, is the delicate politeness with which he addresses the two wines which he leaves till last on his list; he apologises to them as *if* they were two distinguished friends who might possibly think they had been slighted; he cannot imagine that '*he* could have passed *them* over.' Only an artist in words could have written two such lines, and the whole section deserves close study.

Lastly, the extreme care and skill which the work exhibits may be judged by the exquisite finish of the rhythm. Professor Sellar states that in rhythmical movement the poem exhibits the highest perfection of which Latin verse is capable, and the statement is absolutely true. The examination of the following lines will sufficiently illustrate this, though, of course,

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only actual study of the whole poem can fully prove it: 1. 27, 65, 80, 85, 108, 181, 199, 281—3, 293, 295, 320, 328—34, 341, 356, 378, 388, 389, 406—9, 449, 468, 482; 2. 61, 153, 157, 160, 162, 198, 201, 202, 247, 304, 441; 3. 191—5, 239, 276, 284, 285, 341, 422, 518; 4. 174, 261—4, 432, 461, 466, 507, 509.

The literary merit of the Georgics is so great that it has to some extent obscured the fact that they are sound sense. It is assumed that because Virgil is a good poet he must therefore be a bad farmer, much as it is often assumed that if a man is a good classical scholar, his solution of an arithmetical problem will necessarily be inaccurate. A curious proof of this neglect of the valuable matter contained in the Georgics deserves attention. In 1. 71—83 Virgil strongly recommends 'alternate husbandry,' and definitely advises that a crop of cereals should be followed by a crop of leguminous plants, such as peas or vetches. Yet, notwithstanding the many editions of Virgil that existed, the complete disregard that was shown to his practical recommendations is sufficiently proved by the following remarkable extract from the Encyclopaedia Britannica (s.v. Agriculture, c. 2 § 1): 'At the beginning of the 18th century the agriculture of our country was still of the rudest kind . . . . . The practice of fallowing annually a portion of the arable land, and of interposing a crop of peas between the cereal crops, was becoming a common practice, and was a great improvement upon the previous and yet common usage of growing successively crops of white corn until the land was utterly exhausted, and then leaving it foul with weeds to recover its power by an

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indefinite period of rest. Green crops, such as turnips, clover, and rye-grass, began to be alternated with grain crops, and hence the name *alternate husbandry*, by which this improved system is generally known.' This 'improved system' had been recommended by Virgil eighteen centuries previously.

No attempt has been made in this Introduction to estimate Virgil's place in literature, but merely to call attention to certain points in the Georgics which may help young students to understand their excellence. His place indeed is assured by the verdict of eighteen centuries, and for an ordinary man to criticise his poetic power is almost an impertinence. It needs a poet to appreciate a poet, and the judgment of Alfred Tennyson outweighs that of a host of critics and commentators. There could be no more just and happy tribute from one master to another than the following Ode addressed by the English to the Roman Virgil.[1]

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TO VIRGIL

WRITTEN AT THE REQUEST OF THE MANTUANS FOR THE NINETEENTH CENTENARY OF VIRGIL'S DEATH.

I

Roman Virgil, thou that singest
Ilion's lofty temples robed in fire,
Ilion falling, Rome arising,
wars, and filial faith, and Dido's pyre;

II

Landscape-lover, lord of language
more than he that sang the Works and Days,
All the chosen coin of fancy
flashing out from many a golden phrase;

III

Thou that singest wheat and woodland,
tilth and vineyard, hive and horse and herd;
All the charm of all the Muses
often flowering in a lonely word;

IV

Poet of the happy Tityrus
piping underneath his beechen bowers;
Poet of the poet-satyr
whom the laughing shepherd bound with flowers

V

Chanter of the Pollio, glorying
in the blissful years again to be,
Summers of the snakeless meadow,
unlaborious earth and oarless sea;

VI

Thou that seest Universal
Nature moved by Universal Mind;
Thou majestic in thy sadness
at the doubtful doom of human kind;

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VII

Light among the vanish'd ages;
star that gildest yet this phantom shore;
Golden branch amid the shadows,
kings and realms that pass to rise no more;

VIII

Now thy Forum roars no longer,
fallen every purple Caesar's dome—
Tho' thine ocean-roll of rhythm
sound for ever of Imperial Rome—

IX

Now the Rome of slaves hath perish'd,
and the Rome of freemen holds her place,
I, from out the Northern Island
sunder'd once from all the human race,

X

I salute thee, Mantovano,
I that loved thee since my day began,
Wielder of the stateliest measure
ever moulded by the lips of man.

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P. VERGILI MARONIS

BUCOLICA

ECLOGA I

TITYRUS

MELIBOEUS. TITYRUS.

M. TITYRE, tu patulae recubans sub tegmine fagi
silvestrem tenui Musam meditaris avena ;
nos patriae fines et dulcia linquimus arva :
nos patriam fugimus ; tu, Tityre, lentus in umbra
formosam resonare doces Amaryllida silvas.
T. o Meliboee, deus nobis haec otia fecit.
namque erit ille mihi semper deus ; illius aram
saepe tener nostris ab ovilibus inbuet agnus.
ille meas errare boves, ut cernis, et ipsum
ludere quae vellem calamo permisit agresti. 10
M. non equidem invideo, miror magis : undique totis
usque adeo turbatur agris. en ipse capellas
protinus aeger ago : hanc etiam vix, Tityre, duco.
hic inter densas corylos modo namque gemellos,
spem gregis, a, silice in nuda conixa reliquit.
saepe malum hoc nobis, si mens non laeva fuisset,

12 turbamur.

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de caelo tactas memini praedicere quercus.
sed tamen iste deus qui sit da, Tityre, nobis.
T. urbem, quam dicunt Romam, Meliboee, putavi
stultus ego huic nostrae similem, quo saepe solemus 20
pastores ovium teneros depellere fetus.
sic canibus catulos similes, sic matribus haedos
noram, sic parvis componere magna solebam.
verum haec tantum alias inter caput extulit urbes,
quantum lenta solent inter viburna cupressi.
M. et quae tanta fuit Romam tibi causa videndi ?
T. libertas, quae sera tamen respexit inertem,
candidior postquam tondenti barba cadebat,
respexit tamen et longo post tempore venit,
postquam nos Amaryllis habet, Galatea reliquit. 30
namque, fatebor enim, dum me Galatea tenebat,
nec spes libertatis erat nec cura peculi.
quamvis multa meis exiret victima saeptis,
pinguis et ingratae premeretur caseus urbi,
non umquam gravis aere domum mihi dextra redibat.
M. mirabar quid maesta deos, Amarylli, vocares ;
cui pendere sua patereris in arbore poma :
Tityrus hinc aberat. ipsae te, Tityre, pinus,
ipsi te fontes, ipsa haec arbusta vocabant.
T. quid facerem ? neque servitio me exire licebat 40
nec tam praesentes alibi cognoscere divos.
hic illum vidi iuvenem, Meliboee, quotannis
bis senos cui nostra dies altaria fumant.
hic mihi responsum primus dedit ille petenti :
'pascite ut ante boves, pueri ; submittite tauros.'
M. fortunate senex, ergo tua rura manebunt,
et tibi magna satis. quamvis lapis omnia nudus
limosoque palus obducat pascua iunco,
non insueta graves temptabunt pabula fetas,
nec mala vicini pecoris contagia laedent. 50
fortunate senex, hic inter flumina nota
et fontes sacros frigus captabis opacum.
hinc tibi, quae semper, vicino ab limite saepes

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Hyblaeis apibus florem depasta salicti
saepe levi somnum suadebit inire susurro:
hinc alta sub rupe canet frondator ad auras;
nec tamen interea raucae, tua cura, palumbes
nec gemere aëria cessabit turtur ab ulmo.

T. ante leves ergo pascentur in aethere cervi,
et freta destituent nudos in litore pisces; 60
ante pererratis amborum finibus exsul
aut Ararim Parthus bibet aut Germania Tigrim,
quam nostro illius labatur pectore vultus.

M. at nos hinc alii sitientes ibimus Afros,
pars Scythiam et rapidum cretae veniemus Oaxen
et penitus toto divisos orbe Britannos.
en umquam patrios longo post tempore fines,
pauperis et tuguri congestum caespite culmen
post aliquot, mea regna videns, mirabor aristas?
inpius haec tam culta novalia miles habebit? 70
barbarus has segetes? en quo discordia cives
produxit miseros! his nos consevimus agros!
insere nunc, Meliboee, piros; pone ordine vites.
ite meae, felix quondam pecus, ite capellae.
non ego vos posthac viridi proiectus in antro
dumosa pendere procul de rupe videbo;
carmina nulla canam; non, me pascente, capellae,
florentem cytisum et salices carpetis amaras.

T. hic tamen hanc mecum poteras requiescere noctem
fronde super viridi: sunt nobis mitia poma, 80
castaneae molles et pressi copia lactis;
et iam summa procul villarum culmina fumant,
maioresque cadunt altis de montibus umbrae.

65 Cretae.

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ECLOGA II

ALEXIS

FORMOSUM pastor Corydon ardebat Alexim,
delicias domini, nec quid speraret habebat.
tantum inter densas, umbrosa cacumina, fagos
adsidue veniebat. ibi haec incondita solus
montibus et silvis studio iactabat inani :
'o crudelis Alexi, nihil mea carmina curas ?
nil nostri miserere ? mori me denique coges.
nunc etiam pecudes umbras et frigora captant,
nunc virides etiam occultant spineta lacertos,
Thestylis et rapido fessis messoribus aestu
allia serpyllumque herbas contundit olentes ;
at mecum raucis, tua dum vestigia lustro,
sole sub ardenti resonant arbusta cicadis.
nonne fuit satius, tristes Amaryllidis iras
atque superba pati fastidia ? nonne Menalcan,
quamvis ille niger, quamvis tu candidus esses ?
o formose puer, nimium ne crede colori ;
alba ligustra cadunt, vaccinia nigra leguntur.
despectus tibi sum, nec qui sim quaeris, Alexi,
quam dives pecoris, nivei quam lactis abundans :
mille meae Siculis errant in montibus agnae ;
lac mihi non aestate novum, non frigore defit.
canto, quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracyntho.
nec sum adeo informis : nuper me in litore vidi,
cum placidum ventis staret mare ; non ego Daphnim
iudice te metuam, si numquam fallit imago.
o tantum libeat mecum tibi sordida rura
atque humiles habitare casas, et figere cervos,
haedorumque gregem viridi compellere hibisco,

27 fallat.

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mecum una in silvis imitabere Pana canendo.
Pan primum calamos cera coniungere plures
instituit, Pan curat oves oviumque magistros.
nec te paeniteat calamo trivisse labellum :
haec eadem ut sciret, quid non faciebat Amyntas ?
est mihi disparibus septem compacta cicutis
fistula, Damoetas dono mihi quam dedit olim
et dixit moriens : "te nunc habet ista secundum" :
dixit Damoetas, invidit stultus Amyntas.
praeterea duo nec tuta mihi valle reperti 40
capreoli, sparsis etiam nunc pellibus albo ;
bina die siccant ovis ubera ; quos tibi servo.
iam pridem a me illos abducere Thestylis orat ;
et faciet, quoniam sordent tibi munera nostra.
huc ades, o formose puer : tibi lilia plenis
ecce ferunt Nymphae calathis ; tibi candida Nais,
pallentes violas et summa papavera carpens,
narcissum et florem iungit bene olentis anethi ;
tum casia atque aliis intexens suavibus herbis
mollia luteola pingit vaccinia caltha. 50
ipse ego cana legam tenera lanugine mala
castaneasque nuces, mea quas Amaryllis amabat ;
addam cerea pruna ; honos erit huic quoque pomo ;
et vos, o lauri, carpam et te, proxima myrte,
sic positae quoniam suaves miscetis odores.
rusticus es, Corydon : nec munera curat Alexis,
nec, si muneribus certes, concedat Iollas.
heu heu ! quid volui misero mihi ? floribus Austrum
perditus et liquidis inmisi fontibus apros.
quem fugis, a, demens ? habitarunt di quoque silvas 60
Dardaniusque Paris. Pallas quas condidit arces
ipsa colat ; nobis placeant ante omnia silvae.
torva leaena lupum sequitur, lupus ipse capellam,
florentem cytisum sequitur lasciva capella,
te Corydon, o Alexi : trahit sua quemque voluptas.
aspice, aratra iugo referunt suspensa iuvenci,
et sol crescentes decedens duplicat umbras :

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me tamen urit amor : quis enim modus adsit amori ?
a Corydon, Corydon, quae te dementia cepit ?
semiputata tibi frondosa vitis in ulmo est. 70
quin tu aliquid saltem potius, quorum indiget usus,
viminibus mollique paras detexere iunco ?
invenies alium, si te hic fastidit, Alexim.'

ECLOGA III

PALAEMON

MENALCAS. DAMOETAS. PALAEMON.

M. DIC mihi, Damoeta, cuium pecus ? an Meliboei ?
D. non, verum Aegonis ; nuper mihi tradidit Aegon.
M. infelix o semper oves pecus ! ipse Neaeram
dum fovet ac ne me sibi praeferat illa veretur,
hic alienus oves custos bis mulget in hora,
et sucus pecori et lac subducitur agnis.
D. parcius ista viris tamen obicienda memento.
novimus, et qui te, transversa tuentibus hircis,
et quo—sed faciles Nymphae risere—sacello.
M. tum, credo, cum me arbustum videre Miconis 10
atque mala vites incidere falce novellas.
D. aut hic ad veteres fagos cum Daphnidis arcum
fregisti et calamos : quae tu, perverse Menalca,
et cum vidisti puero donata, dolebas,
et si non aliqua nocuisses, mortuus esses.
M. quid domini faciant, audent cum talia fures ?
non ego te vidi Damonis, pessime, caprum
excipere insidiis, multum latrante Lycisca ?
et cum clamarem 'quo nunc se proripit ille ?
Tityre, coge pecus !' tu post carecta latebas. 20
D. an mihi cantando victus non redderet ille
quem mea carminibus meruisset fistula caprum ?

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si nescis, meus ille caper fuit; et mihi Damon
ipse fatebatur; sed reddere posse negabat.
M. cantando tu illum? aut umquam tibi fistula cera
iuncta fuit? non tu in triviis, indocte, solebas
stridenti miserum stipula disperdere carmen?
D. vis ergo inter nos quid possit uterque vicissim
experiamur? ego hanc vitulam—ne forte recuses,
bis venit ad mulctram, binos alit ubere fetus— 30
depono: tu dic, mecum quo pignore certes.
M. de grege non ausim quicquam deponere tecum:
est mihi namque domi pater, est iniusta noverca;
bisque die numerant ambo pecus, alter et haedos.
verum, id quod multo tute ipse fatebere maius—
insanire libet quoniam tibi—pocula ponam
fagina, caelatum divini opus Alcimedontis:
lenta quibus torno facili super addita vitis
diffusos hedera vestit pallente corymbos.
in medio duo signa, Conon et—quis fuit alter, 40
descripsit radio totum qui gentibus orbem,
tempora quae messor, quae curvus arator haberet?
necdum illis labra admovi, sed condita servo.
D. et nobis idem Alcimedon duo pocula fecit,
et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit silvasque sequentes;
necdum illis labra admovi, sed condita servo.
si ad vitulam spectas, nihil est quod pocula laudes.
M. numquam hodie effugies; veniam quocumque vocaris.
audiat haec tantum—vel qui venit, ecce, Palaemon, 50
efficiam, posthac ne quemquam voce lacessas.
D. quin age, si quid habes, in me mora non erit ulla,
nec quemquam fugio: tantum, vicine Palaemon,
sensibus haec imis—res est non parva—reponas.
P. dicite, quandoquidem in molli consedimus herba,
et nunc omnis ager, nunc omnis parturit arbos,
nunc frondent silvae, nunc formosissimus annus.

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incipe, Damoeta ; tu deinde sequere, Menalca.
alternis dicetis ; amant alterna Camenae.

D. ab Iove principium, Musae ; Iovis omnia plena ;
ille colit terras ; illi mea carmina curae. 61

M. et me Phoebus amat ; Phoebo sua semper apud me
munera sunt, lauri et suave rubens hyacinthus.

D. malo me Galatea petit, lasciva puella,
et fugit ad salices, et se cupit ante videri.

M. at mihi sese offert ultro meus ignis Amyntas,
notior ut iam sit canibus non Delia nostris.

D. parta meae Veneri sunt munera : namque notavi
ipse locum, aëriae quo congessere palumbes.

M. quod potui, puero silvestri ex arbore lecta 70
aurea mala decem misi ; cras altera mittam.

D. o quotiens et quae nobis Galatea locuta est !
partem aliquam, venti, divom referatis ad aures !

M. quid prodest quod me ipse animo non spernis, Amynta,
si, dum tu sectaris apros, ego retia servo ?

D. Phyllida mitte mihi : meus est natalis, Iolla ;
cum faciam vitula pro frugibus, ipse venito.

M. Phyllida amo ante alias : nam me discedere flevit,
et longum 'formose, vale, vale,' inquit, 'Iolla.'

D. triste lupus stabulis, maturis frugibus imbres, 80
arboribus venti, nobis Amaryllidis irae.

M. dulce satis umor, depulsis arbutus haedis,
lenta salix feto pecori, mihi solus Amyntas.

D. Pollio amat nostram, quamvis est rustica, Musam :
Pierides, vitulam lectori pascite vestro.

M. Pollio et ipse facit nova carmina : pascite taurum,
iam cornu petat et pedibus qui spargat harenam.

D. qui te, Pollio, amat, veniat quo te quoque gaudet ;
mella fluant illi, ferat et rubus asper amomum.

M. qui Bavium non odit, amet tua carmina, Maevi,
atque idem iungat vulpes et mulgeat hircos. 91

D. qui legitis flores et humi nascentia fraga,
frigidus, o pueri, fugite hinc, latet anguis in herba.

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M. parcite, oves, nimium procedere : non bene ripae
creditur ; ipse aries etiam nunc vellera siccat.
D. Tityre, pascentes a flumine reice capellas :
ipse, ubi tempus erit, omnes in fonte lavabo.
M. cogite oves, pueri ; si lac praeceperit aestus,
ut nuper, frustra pressabimus ubera palmis.
D. heu heu, quam pingui macer est mihi taurus in ervo ! 100
idem amor exitium pecori pecorisque magistro.
M. his certe neque amor causa est : vix ossibus haerent.
nescio quis teneros oculus mihi fascinat agnos.
D. dic, quibus in terris—et eris mihi magnus Apollo—
tres pateat caeli spatium non amplius ulnas.
M. dic, quibus in terris inscripti nomina regum
nascantur flores, et Phyllida solus habeto.
P. non nostrum inter vos tantas componere lites.
et vitula tu dignus et hic, et quisquis amores
aut metuet dulces aut experietur amaros. 110
claudite iam rivos, pueri : sat prata biberunt.

ECLOGA IV

POLLIO

Sicelides Musae, paulo maiora canamus !
non omnes arbusta iuvant humilesque myricae ;
si canimus silvas, silvae sint consule dignae.
ultima Cumaei venit iam carminis aetas ;
magnus ab integro saeclorum nascitur ordo.
iam redit et Virgo, redeunt Saturnia regna ;
iam nova progenies caelo demittitur alto.
tu modo nascenti puero, quo ferrea primum
desinet ac toto surget gens aurea mundo,
casta fave Lucina : tuus iam regnat Apollo. 10

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teque adeo decus hoc aevi, te consule, inibit,
Pollio, et incipient magni procedere menses ;
te duce, si qua manent sceleris vestigia nostri,
inrita perpetua solvent formidine terras.
ille deum vitam accipiet divisque videbit
permixtos heroas, et ipse videbitur illis,
pacatumque reget patriis virtutibus orbem.
at tibi prima, puer, nullo munuscula cultu
errantes hederas passim cum baccare tellus
mixtaque ridenti colocasia fundet acantho. 20
ipsae lacte domum referent distenta capellae
ubera, nec magnos metuent armenta leones.
ipsa tibi blandos fundent cunabula flores.
occidet et serpens, et fallax herba veneni
occidet ; Assyrium vulgo nascetur amomum.
at simul heroum laudes et facta parentis
iam legere et quae sit poteris cognoscere virtus,
molli paulatim flavescet campus arista,
incultisque rubens pendebit sentibus uva,
et durae quercus sudabunt roscida mella. 30
pauca tamen suberunt priscae vestigia fraudis,
quae temptare Thetim ratibus, quae cingere muris
oppida, quae iubeant telluri infindere sulcos.
alter erit tum Tiphys, et altera quae vehat Argo
delectos heroas ; erunt etiam altera bella,
atque iterum ad Troiam magnus mittetur Achilles.
hinc, ubi iam firmata virum te fecerit aetas,
cedet et ipse mari vector, nec nautica pinus
mutabit merces : omnis feret omnia tellus.
non rastros patietur humus, non vinea falcem ; 40
robustus quoque iam tauris iuga solvet arator ;
nec varios discet mentiri lana colores,
ipse sed in pratis aries iam suave rubenti
murice, iam croceo mutabit vellera luto ;
sponte sua sandyx pascentes vestiet agnos.
'talia saecla,' suis dixerunt, 'currite,' fusis
concordes stabili fatorum numine Parcae.

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adgredere o magnos—aderit iam tempus—honores,
cara deum suboles, magnum Iovis incrementum.
aspice convexo nutantem pondere mundum, 50
terrasque tractusque maris caelumque profundum;
aspice, venturo laetantur ut omnia saeclo.
o mihi tam longae maneat pars ultima vitae,
spiritus et quantum sat erit tua dicere facta,
non me carminibus vincat nec Thracius Orpheus,
nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.
Pan etiam, Arcadia mecum si iudice certet,
Pan etiam Arcadia dicat se iudice victum.
incipe, parve puer, risu cognoscere matrem; 60
matri longa decem tulerunt fastidia menses.
incipe, parve puer; cui non risere parentes,
nec deus hunc mensa, dea nec dignata cubili est.

ECLOGA V

DAPHNIS

MENALCAS. MOPSUS.

Me. CUR non, Mopse, boni quoniam convenimus ambo,
tu calamos inflare leves, ego dicere versus,
hic corylis mixtas inter consedimus ulmos?
Mo. tu maior; tibi me est aequum parere, Menalca,
sive sub incertas Zephyris motantibus umbras,
sive antro potius succedimus. aspice, ut antrum
silvestris raris sparsit labrusca racemis.
Me. montibus in nostris solus tibi certat Amyntas.
Mo. quid, si idem certet Phoebum superare canendo?
Me. incipe, Mopse, prior, si quos aut Phyllidis ignes
aut Alconis habes laudes aut iurgia Codri. 11
incipe; pascentes servabit Tityrus haedos.
Mo. immo haec, in viridi nuper quae cortice fagi

52 laetentur. 53 tum. 55 vincet.

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carmina descripsi et modulans alterna notavi,
experiar : tu deinde iubeto ut certet Amyntas.
Me. lenta salix quantum pallenti cedit olivae,
puniceis humilis quantum saliunca rosetis,
iudicio nostro tantum tibi cedit Amyntas.
sed tu desine plura, puer ; successimus antro.
Mo. exstinctum Nymphae crudeli funere Daphnim
flebant ; vos coryli testes et flumina Nymphis ; 21
cum complexa sui corpus miserabile nati
atque deos atque astra vocat crudelia mater.
non ulli pastos illis egere diebus
frigida, Daphni, boves ad flumina ; nulla neque amnem
libavit quadrupes, nec graminis attigit herbam.
Daphni, tuum Poenos etiam ingemuisse leones
interitum montesque feri silvaeque loquuntur.
Daphnis et Armenias curru subiungere tigres
instituit, Daphnis thiasos inducere Bacchi 30
et foliis lentas intexere mollibus hastas.
vitis ut arboribus decori est, ut vitibus uvae,
ut gregibus tauri, segetes ut pinguibus arvis,
tu decus omne tuis. postquam te fata tulerunt,
ipsa Pales agros atque ipse reliquit Apollo.
grandia saepe quibus mandavimus hordea sulcis,
infelix lolium et steriles nascuntur avenae ;
pro molli viola, pro purpureo narcisso
carduus et spinis surgit paliurus acutis.
spargite humum foliis, inducite fontibus umbras, 40
pastores ; mandat fieri sibi talia Daphnis ;
et tumulum facite, et tumulo super addite carmen :
'Daphnis ego in silvis, hinc usque ad sidera notus,
formosi pecoris custos, formosior ipse.'
Me. tale tuum carmen nobis, divine poeta,
quale sopor fessis in gramine, quale per aestum
dulcis aquae saliente sitim restinguere rivo.
nec calamis solum aequiperas, sed voce magistrum.
fortunate puer, tu nunc eris alter ab illo.
nos tamen haec quocumque modo tibi nostra vicissim

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dicemus, Daphninque tuum tollemus ad astra; 51
Daphnin ad astra feremus: amavit nos quoque Daphnis.
Mo. an quicquam nobis tali sit munere maius?
et puer ipse fuit cantari dignus, et ista
iam pridem Stimichon laudavit carmina nobis.
Me. candidus insuetum miratur limen Olympi
sub pedibusque videt nubes et sidera Daphnis.
ergo alacris silvas et cetera rura voluptas
Panaque pastoresque tenet Dryadasque puellas.
nec lupus insidias pecori, nec retia cervis 60
ulla dolum meditantur; amat bonus otia Daphnis.
ipsi laetitia voces ad sidera iactant
intonsi montes; ipsae iam carmina rupes,
ipsa sonant arbusta: 'deus, deus ille, Menalca.'
sis bonus o felixque tuis! en quattuor aras:
ecce duas tibi, Daphni, duas altaria Phoebo.
pocula bina novo spumantia lacte quotannis
craterasque duo statuam tibi pinguis olivi;
et multo in primis hilarans convivia Baccho,
ante focum, si frigus erit, si messis, in umbra, 70
vina novum fundam calathis Ariusia nectar.
cantabunt mihi Damoetas et Lyctius Aegon;
saltantes Satyros imitabitur Alphesiboeus.
haec tibi semper erunt, et cum sollemnia vota
reddemus Nymphis, et cum lustrabimus agros.
dum iuga montis aper, fluvios dum piscis amabit,
dumque thymo pascentur apes, dum rore cicadae,
semper honos nomenque tuum laudesque manebunt.
ut Baccho Cererique, tibi sic vota quotannis
agricolae facient; damnabis tu quoque votis. 80
Mo. quae tibi, quae tali reddam pro carmine dona?
nam neque me tantum venientis sibilus Austri
nec percussa iuvant fluctu tam litora, nec quae
saxosas inter decurrunt flumina valles.
Me. hac te nos fragili donabimus ante cicuta.
haec nos 'formosum Corydon ardebat Alexim,'
haec eadem docuit 'cuium pecus? an Meliboei?'

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Mo. at tu sume pedum, quod, me cum saepe rogaret,
non tulit Antigenes—et erat tum dignus amari—
formosum paribus nodis atque aere, Menalca. 90

ECLOGA VI

VARUS

Prima Syracosio dignata est ludere versu
nostra neque erubuit silvas habitare Thalia ;
'cum canerem reges et proelia, Cynthius aurem
vellit et admonuit : 'pastorem, Tityre, pingues
pascere oportet oves, deductum dicere carmen.'
nunc ego—namque super tibi erunt qui dicere laudes,
Vare, tuas cupiant et tristia condere bella—
agrestem tenui meditabor harundine Musam.
non iniussa cano. si quis tamen haec quoque, si quis
captus amore leget, te nostrae, Vare, myricae, 10
te nemus omne canet ; nec Phoebo gratior ulla est,
quam sibi quae Vari praescripsit pagina nomen.
pergite, Pierides. Chromis et Mnasyllos in antro
Silenum pueri somno videre iacentem,
inflatum hesterno venas, ut semper, Iaccho :
serta procul tantum capiti delapsa iacebant,
et gravis attrita pendebat cantharus ansa.
adgressi—nam saepe senex spe carminis ambo
luserat—iniciunt ipsis ex vincula sertis.
addit se sociam timidisque supervenit Aegle, 20
Aegle, Naiadum pulcherrima, iamque videnti
sanguineis frontem moris et tempora pingit.
ille dolum ridens 'quo vincula nectitis ?' inquit.
'solvite me, pueri ; satis est potuisse videri.
carmina quae vultis cognoscite ; carmina vobis,
huic aliud mercedis erit.' simul incipit ipse.
tum vero in numerum Faunosque ferasque videres
ludere, tum rigidas motare cacumina quercus :
nec tantum Phoebo gaudet Parnasia rupes,

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nec tantum Rhodope miratur et Ismarus Orphea. 30
namque canebat, uti magnum per inane coacta
semina terrarumque animaeque marisque fuissent
et liquidi simul ignis; ut his exordia primis
omnia et ipse tener mundi concreverit orbis;
tum durare solum et discludere Nerea ponto
coeperit et rerum paulatim sumere formas;
iamque novum terrae stupeant lucescere solem
altius, atque cadant submotis nubibus imbres;
incipiant silvae cum primum surgere, cumque
rara per ignaros errent animalia montes. 40
hinc lapides Pyrrhae iactos, Saturnia regna,
Caucaseasque refert volucres furtumque Promethei.
his adiungit, Hylan nautae quo fonte relictum
clamassent, ut litus 'Hyla Hyla' omne sonaret;
et fortunatam, si numquam armenta fuissent,
Pasiphaën nivei solatur amore iuvenci.
a virgo infelix, quae te dementia cepit?
Proetides inplerunt falsis mugitibus agros,
at non tam turpes pecudum tamen ulla secuta est
concubitus, quamvis collo timuisset aratrum, 50
et saepe in levi quaesisset cornua fronte.
a virgo infelix, tu nunc in montibus erras:
ille latus niveum molli fultus hyacintho
ilice sub nigra pallentes ruminat herbas,
aut aliquam in magno sequitur grege. 'claudite, Nymphae,
Dictaeae Nymphae, nemorum iam claudite saltus,
si qua forte ferant oculis sese obvia nostris
errabunda bovis vestigia; forsitan illum
aut herba captum viridi aut armenta secutum
perducant aliquae stabula ad Gortynia vaccae.' 60
tum canit Hesperidum miratam mala puellam;
tum Phaëthontiadas musco circumdat amarae
corticis, atque solo proceras erigit alnos.
tum canit, errantem Permessi ad flumina Gallum

33 ex omnia; ex ordia. 40 ignotos.

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Aonas in montes ut duxerit una sororum,
utque viro Phoebi chorus adsurrexerit omnis ;
ut Linus haec illi divino carmine pastor
floribus atque apio crines ornatus amaro
dixerit : 'hos tibi dant calamos, en accipe, Musae,
Ascraeo quos ante seni, quibus ille solebat 70
cantando rigidas deducere montibus ornos.
his tibi Grynei nemoris dicatur origo,
ne quis sit lucus, quo se plus iactet Apollo.'
quid loquar, aut Scyllam Nisi, quam fama secuta est
candida succinctam latrantibus inguina monstris
Dulichias vexasse rates et gurgite in alto
a, timidos nautas canibus lacerasse marinis :
aut ut mutatos Terei narraverit artus,
quas illi Philomela dapes, quae dona pararit,
quo cursu deserta petiverit, et quibus ante 80
infelix sua tecta supervolitaverit alis ?
omnia, quae Phoebo quondam meditante beatus
audiit Eurotas iussitque ediscere lauros,
ille canit—pulsae referunt ad sidera valles—
cogere donec oves stabulis numerumque referri
iussit et invito processit Vesper Olympo.

ECLOGA VII

MELIBOEUS

MELIBOEUS. CORYDON. THYRSIS.

M. FORTE sub arguta consederat ilice Daphnis,
compulerantque greges Corydon et Thyrsis in unum,
Thyrsis oves, Corydon distentas lacte capellas,
ambo florentes aetatibus, Arcades ambo,
et cantare pares et respondere parati.
huc mihi, dum teneras defendo a frigore myrtos,
vir gregis ipse caper deerraverat, atque ego Daphnim

74 ut. 85 referre.

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aspicio. ille ubi me contra videt, 'ocius,' inquit,
'huc ades, o Meliboee; caper tibi salvus et haedi;
et, si quid cessare potes, requiesce sub umbra. 10
huc ipsi potum venient per prata iuvenci;
hic virides tenera praetexit harundine ripas
Mincius, eque sacra resonant examina quercu.'
quid facerem? neque ego Alcippen nec Phyllida habebam;
depulsos a lacte domi quae clauderet agnos,
et certamen erat, Corydon cum Thyrside, magnum.
posthabui tamen illorum mea seria ludo.
alternis igitur contendere versibus ambo
coepere; alternos Musae meminisse volebant.
hos Corydon, illos referebat in ordine Thyrsis. 20

C. Nymphae, noster amor, Libethrides, aut mihi, carmen
quale meo Codro concedite; proxima Phoebi
versibus ille facit; aut, si non possumus omnes,
hic arguta sacra pendebit fistula pinu.

T. pastores, hedera crescentem ornate poetam,
Arcades, invidia rumpantur ut ilia Codro;
aut, si ultra placitum laudarit, baccare frontem
cingite, ne vati noceat mala lingua futuro.

C. saetosi caput hoc apri tibi, Delia, parvus
et ramosa Micon vivacis cornua cervi. 30
si proprium hoc fuerit, levi de marmore tota
puniceo stabis suras evincta cothurno.

T. sinum lactis et haec te liba, Priape, quotannis
exspectare sat est: custos es pauperis horti.
nunc te marmoreum pro tempore fecimus; at tu,
si fetura gregem suppleverit, aureus esto.

C. Nerine Galatea, thymo mihi dulcior Hyblae,
candidior cycnis, hedera formosior alba,
cum primum pasti repetent praesepia tauri,
si qua tui Corydonis habet te cura, venito. 40

T. immo ego Sardoniis videar tibi amarior herbis,
horridior rusco, proiecta vilior alga,

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si mihi non haec lux toto iam longior anno est.
ite domum pasti, si quis pudor, ite iuvenci.
C. muscosi fontes et somno mollior herba,
et quae vos rara viridis tegit arbutus umbra,
solstitium pecori defendite ; iam venit aestas
torrida, iam lento turgent in palmite gemmae.
T. hic focus et taedae pingues, hic plurimus ignis
semper et adsidua postes fuligine nigri ; 50
hic tantum Boreae curamus frigora, quantum
aut numerum lupus aut torrentia flumina ripas.
C. stant et iuniperi et castaneae hirsutae ;
strata iacent passim sua quaeque sub arbore poma ;
omnia nunc rident ; at si formosus Alexis
montibus his abeat, videas et flumina sicca.
T. aret ager ; vitio moriens sitit aëris herba ;
Liber pampineas invidit collibus umbras :
Phyllidis adventu nostrae nemus omne virebit,
Iuppiter et laeto descendet plurimus imbri. 60
C. populus Alcidae gratissima, vitis Iaccho,
formosae myrtus Veneri, sua laurea Phoebo ;
Phyllis amat corylos ; illas dum Phyllis amabit,
nec myrtus vincet corylos nec laurea Phoebi.
T. fraxinus in silvis pulcherrima, pinus in hortis,
populus in fluviis, abies in montibus altis :
saepius at si me, Lycida formose, revisas,
fraxinus in silvis cedat tibi, pinus in hortis.
M. haec memini, et victum frustra contendere Thyrsim.
ex illo Corydon Corydon est tempore nobis. 70

48 laeto. 56 aberit.

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ECLOGA VIII

PHARMACEUTRIA

DAMON. ALPHESIBOEUS.

PASTORUM Musam Damonis et Alphesiboei,
inmemor herbarum quos est mirata iuvenca
certantes, quorum stupefactae carmine lynces,
et mutata suos requierunt flumina cursus,
Damonis Musam dicemus et Alphesiboei.
tu mihi seu magni superas iam saxa Timavi,
sive oram Illyrici legis aequoris, en erit umquam
ille dies, mihi cum liceat tua dicere facta?
en erit ut liceat totum mihi ferre per orbem
sola Sophocleo tua carmina digna cothurno? 10
a te principium, tibi desinet. accipe iussis
carmina coepta tuis, atque hanc sine tempora circum
inter victrices hederam tibi serpere laurus.
frigida vix caelo noctis decesserat umbra,
cum ros in tenera pecori gratissimus herba:
incumbens tereti Damon sic coepit olivae.
D. nascere, praeque diem veniens age, Lucifer, almum,
coniugis indigno Nysae deceptus amore
dum queror, et divos, quamquam nil testibus illis
profeci, extrema moriens tamen adloquor hora. 20
incipe Maenalios mecum, mea tibia, versus.
Maenalus argutumque nemus pinosque loquentes
semper habet; semper pastorum ille audit amores
Panaque, qui primus calamos non passus inertes.
incipe Maenalios mecum, mea tibia, versus.
Mopso Nysa datur: quid non speremus amantes?
iungentur iam grypes equis, aevoque sequenti
cum canibus timidi venient ad pocula dammae.
incipe Maenalios mecum, mea tibia, versus.

11 desinam.

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Mopse, novas incide faces : tibi ducitur uxor ; 30
sparge, marite, nuces ; tibi deserit Hesperus Oetam.
incipe Maenalios mecum, mea tibia, versus.
o digno coniuncta viro, dum despicis omnes,
dumque tibi est odio mea fistula dumque capellae
hirsutumque supercilium promissaque barba,
nec curare deum credis mortalia quemquam.
incipe Maenalios mecum, mea tibia, versus.
saepibus in nostris parvam te roscida mala—
dux ego vester eram—vidi cum matre legentem.
alter ab undecimo tum me iam acceperat annus ; 40
iam fragiles poteram ab terra contingere ramos.
ut vidi, ut perii, ut me malus abstulit error !
incipe Maenalios mecum, mea tibia, versus.
nunc scio, quid sit Amor. duris in cotibus illum
aut Tmaros aut Rhodope aut extremi Garamantes
nec generis nostri puerum nec sanguinis edunt.
incipe Maenalios mecum, mea tibia, versus.
saevus Amor docuit natorum sanguine matrem
commaculare manus ; crudelis tu quoque, mater.
crudelis mater magis, an puer inprobus ille ? 50
inprobus ille puer ; crudelis tu quoque, mater.
incipe Maenalios mecum, mea tibia, versus.
nunc et oves ultro fugiat lupus, aurea durae
mala ferant quercus, narcisso floreat alnus,
pinguia corticibus sudent electra myricae,
certent et cycnis ululae, sit Tityrus Orpheus,
Orpheus in silvis, inter delphinas Arion.
incipe Maenalios mecum, mea tibia, versus.
omnia vel medium fiat mare. vivite, silvae :
praeceps aërii specula de montis in undas 60
deferar ; extremum hoc munus morientis habeto.
desine Maenalios, iam desine, tibia, versus.
haec Damon : vos, quae responderit Alphesiboeus,
dicite, Pierides ; non omnia possumus omnes.
A. effer aquam, et molli cinge haec altaria vitta,
verbenasque adole pingues et mascula tura,

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coniugis ut magicis sanos avertere sacris
experiar sensus ; nihil hic nisi carmina desunt ;
  ducite ab urbe domum, mea carmina, ducite Daphnim.
carmina vel caelo possunt deducere Lunam ; 70
carminibus Circe socios mutavit Ulixi ;
frigidus in pratis cantando rumpitur anguis.
  ducite ab urbe domum, mea carmina, ducite Daphnim.
terna tibi haec primum triplici diversa colore
licia circumdo, terque haec altaria circum
effigiem duco ; numero deus inpare gaudet.
  ducite ab urbe domum, mea carmina, ducite Daphnim.
necte tribus nodis ternos, Amarylli, colores ;
necte, Amarylli, modo, et, 'Veneris,' dic, 'vincula necto.'
  ducite ab urbe domum, mea carmina, ducite Daphnim. 80
limus ut hic durescit, et haec ut cera liquescit
uno eodemque igni, sic nostro Daphnis amore.
sparge molam, et fragiles incende bitumine laurus.
Daphnis me malus urit, ego hanc in Daphnide laurum.
  ducite ab urbe domum, mea carmina, ducite Daphnim.
talis amor Daphnim, qualis cum fessa iuvencum
per nemora atque altos quaerendo bucula lucos
propter aquae rivum viridi procumbit in ulva
perdita, nec serae meminit decedere nocti,
talis amor teneat, nec sit mihi cura mederi. 90
  ducite ab urbe domum, mea carmina, ducite Daphnim.
has olim exuvias mihi perfidus ille reliquit,
pignora cara sui : quae nunc ego limine in ipso,
terra, tibi mando ; debent haec pignora Daphnim.
  ducite ab urbe domum, mea carmina, ducite Daphnim.

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has herbas atque haec Ponto mihi lecta venena
ipse dedit Moeris ; nascuntur plurima Ponto ;
his ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulchris
atque satas alio vidi traducere messes. 100
ducite ab urbe domum, mea carmina, ducite Daphnim.
fer cineres, Amarylli, foras rivoque fluenti
transque caput iace, nec respexeris. his ego Daphnim
adgrediar ; nihil ille deos, nil carmina curat.
ducite ab urbe domum, mea carmina, ducite Daphnim.
aspice, corripuit tremulis altaria flammis
sponte sua, dum ferre moror, cinis ipse. bonum sit !
nescio quid certe est, et Hylax in limine latrat.
credimus ? an, qui amant, ipsi sibi somnia fingunt ? 109
parcite, ab urbe venit, iam parcite, carmina, Daphnis.

ECLOGA IX

MOERIS

LYCIDAS. MOERIS.

L. Quo te, Moeri, pedes ? an, quo via ducit, in urbem ?
M. o Lycida, vivi pervenimus, advena nostri,
quod numquam veriti sumus, ut possessor agelli
diceret 'haec mea sunt ; veteres migrate coloni.'
nunc victi tristes, quoniam fors omnia versat,
hos illi—quod nec vertat bene—mittimus haedos.
L. certe equidem audieram, qua se subducere colles
incipiunt mollique iugum demittere clivo,
usque ad aquam et veteres, iam fracta cacumina, fagos
omnia carminibus vestrum servasse Menalcan. 10
M. audieras et fama fuit ; sed carmina tantum
nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.

9 veteris . . . fagi.

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quod nisi me quacumque novas incidere lites
ante sinistra cava monuisset ab ilice cornix,
nec tuus hic Moeris nec viveret ipse Menalcas.
L. heu, cadit in quemquam tantum scelus? heu, tua nobis
paene simul tecum solatia rapta, Menalca?
quis caneret Nymphas? quis humum florentibus herbis
spargeret, aut viridi fontes induceret umbra? 20
vel quae sublegi tacitus tibi carmina nuper,
cum te ad delicias ferres Amaryllida nostras:
'Tityre, dum redeo—brevis est via—pasce capellas,
et potum pastas age, Tityre, et inter agendum
occursare capro—cornu ferit ille—caveto.'
M. immo haec, quae Varo necdum perfecta canebat:
'Vare, tuum nomen, superet modo Mantua nobis,
Mantua vae miserae nimium vicina Cremonae,
cantantes sublime ferent ad sidera cycni.'
L. sic tua Cyrneas fugiant examina taxos, 30
sic cytiso pastae distendant ubera vaccae,
incipe, si quid habes. et me fecere poetam
Pierides, sunt et mihi carmina, me quoque dicunt
vatem pastores; sed non ego credulus illis.
nam neque adhuc Vario videor nec dicere Cinna
digna, sed argutos inter strepere anser olores.
M. id quidem ago et tacitus, Lycida, mecum ipse voluto,
si valeam meminisse; neque est ignobile carmen.
'huc ades, o Galatea; quis est nam ludus in undis?
hic ver purpureum, varios hic flumina circum 40
fundit humus flores, hic candida populus antro
inminet, et lentae texunt umbracula vites;
huc ades; insani feriant sine litora fluctus.'
L. quid, quae te pura solum sub nocte canentem
audieram? numeros memini, si verba tenerem.
M. 'Daphni, quid antiquos signorum suspicis ortus?
ecce Dionaei processit Caesarum astrum,

15 antesinistra *Serv.*

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astrum, quo segetes gauderent frugibus et quo
duceret apricis in collibus uva colorem.
insere, Daphni, piros ; carpent tua poma nepotes.' 50
omnia fert aetas, animum quoque ; saepe ego longos
cantando puerum memini me condere soles :
nunc oblita mihi tot carmina ; vox quoque Moerim
iam fugit ipsa ; lupi Moerim videre priores.
sed tamen ista satis referet tibi saepe Menalcas.

L. causando nostros in longum ducis amores.
et nunc omne tibi stratum silet aequor, et omnes,
aspice, ventosi ceciderunt murmuris aurae.
hinc adeo media est nobis via ; namque sepulchrum
incipit apparere Bianoris : hic, ubi densas 60
agricolae stringunt frondes, hic, Moeri, canamus ;
hic haedos depone, tamen veniemus in urbem.
aut si, nox pluviam ne colligat ante, veremur,
cantantes licet usque—minus via laedit—eamus ;
cantantes ut eamus, ego hoc te fasce levabo.

M. desine plura, puer, et quod nunc instat agamus :
carmina tum melius, cum venerit ipse, canemus.

ECLOGA X

GALLUS

Extremum hunc, Arethusa, mihi concede laborem.
pauca meo Gallo, sed quae legat ipsa Lycoris,
carmina sunt dicenda : neget quis carmina Gallo ?
sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam,
incipe ; sollicitos Galli dicamus amores,
dum tenera attondent simae virgulta capellae.
non canimus surdis ; respondent omnia silvae.
quae nemora aut qui vos saltus habuere, puellae
Naïdes, indigno cum Gallus amore peribat ? 10
nam neque Parnasi vobis iuga, nam neque Pindi
ulla moram fecere, neque Aonie Aganippe.

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illum etiam lauri, etiam flevere myricae ;
pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaei.
stant et oves circum—nostri nec paenitet illas,
nec te paeniteat pecoris, divine poeta :
et formosus oves ad flumina pavit Adonis—
venit et upilio, tardi venere subulci,
uvidus hiberna venit de glande Menalcas. 20
omnes 'unde amor iste,' rogant, 'tibi ?' venit Apollo :
'Galle, quid insanis ?' inquit ; 'tua cura Lycoris
perque nives alium perque horrida castra secuta est.'
venit et agresti capitis Silvanus honore
florentes ferulas et grandia lilia quassans.
Pan deus Arcadiae venit, quem vidimus ipsi
sanguineis ebuli baccis minioque rubentem.
'ecquis erit modus ?' inquit ; 'Amor non talia curat ;
nec lacrimis crudelis Amor, nec gramina rivis,
nec cytiso saturantur apes, nec fronde capellae.' 30
tristis at ille 'tamen cantabitis, Arcades,' inquit,
'montibus haec vestris : soli cantare periti
Arcades. o mihi tum quam molliter ossa quiescant,
vestra meos olim si fistula dicat amores !
atque utinam ex vobis unus vestrique fuissem
aut custos gregis aut maturae vinitor uvae !
certe sive mihi Phyllis sive esset Amyntas
seu quicumque furor,—quid tum, si fuscus Amyntas ?
et nigrae violae sunt et vaccinia nigra—
mecum inter salices lenta sub vite iaceret : 40
serta mihi Phyllis legeret, cantaret Amyntas.
hic gelidi fontes, hic mollia prata, Lycori,
hic nemus ; hic ipso tecum consumerer aevo.
nunc insanus amor duri me Martis in armis
tela inter media atque adversos detinet hostes :
tu procul a patria—nec sit mihi credere tantum—
Alpinas, a dura, nives et frigora Rheni
me sine sola vides. a, te ne frigora laedant !

20 umidus. 28 et quis.

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a, tibi ne teneras glacies secet aspera plantas!
ibo, et Chalcidico quae sunt mihi condita versu 50
carmina pastoris Siculi modulabor avena.
certum est in silvis, inter spelaea ferarum,
malle pati, tenerisque meos incidere amores
arboribus: crescent illae, crescetis, amores.
interea mixtis lustrabo Maenala Nymphis,
aut acres venabor apros. non me ulla vetabunt
frigora Parthenios canibus circumdare saltus.
iam mihi per rupes videor lucosque sonantes
ire, libet Partho torquere Cydonia cornu
spicula—tamquam haec sit nostri medicina furoris, 60
aut deus ille malis hominum mitescere discat!
iam neque Hamadryades rursus neque carmina nobis
ipsa placent; ipsae rursus concedite silvae.
non illum nostri possunt mutare labores,
nec si frigoribus mediis Hebrumque bibamus
Sithoniasque nives hiemis subeamus aquosae,
nec si, cum moriens alta liber aret in ulmo,
Aethiopum versemus oves sub sidere Cancri.
omnia vincit Amor: et nos cedamus Amori.'

haec sat erit, divae, vestrum cecinisse poetam, 70
dum sedet et gracili fiscellam texit hibisco,
Pierides: vos haec facietis maxima Gallo,
Gallo, cuius amor tantum mihi crescit in horas,
quantum vere novo viridis se subicit alnus.
surgamus: solet esse gravis cantantibus umbra,
iuniperi gravis umbra, nocent et frugibus umbrae.
ite domum saturae, venit Hesperus, ite capellae.

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P. VERGILI MARONIS

GEORGICON

LIBER PRIMUS

QUID faciat laetas segetes, quo sidere terram
vertere, Maecenas, ulmisque adiungere vites
conveniat, quae cura boum, qui cultus habendo
sit pecori, apibus quanta experientia parcis,
hinc canere incipiam. vos, o clarissima mundi
lumina, labentem caelo quae ducitis annum;
Liber et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
poculaque inventis Acheloïa miscuit uvis;
et vos, agrestum praesentia numina, Fauni, 10
ferte simul Faunique pedem Dryadesque puellae:
munera vestra cano. tuque o, cui prima frementem
fudit equum magno tellus percussa tridenti,
Neptune; et cultor nemorum, cui pinguia Ceae
ter centum nivei tondent dumeta iuvenci;
ipse nemus linquens patrium saltusque Lycaei
Pan, ovium custos, tua si tibi Maenala curae,
adsis, o Tegeaee, favens, oleaeque Minerva
inventrix, uncique puer monstrator aratri,
et teneram ab radice ferens, Silvane, cupressum; 20
dique deaeque omnes, studium quibus arva tueri,

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quique novas alitis non ullo semine fruges,
quique satis largum caelo demittitis imbrem ;
tuque adeo, quem mox quae sint habitura deorum
concilia incertum est, urbesne invisere, Caesar,
terrarumque velis curam, et te maximus orbis
auctorem frugum tempestatumque potentem
accipiat, cingens materna tempora myrto ;
an deus inmensi venias maris ac tua nautae
numina sola colant, tibi serviat ultima Thule, 30
teque sibi generum Tethys emat omnibus undis ;
anne novum tardis sidus te mensibus addas,
qua locus Erigonen inter Chelasque sequentes
panditur ; ipse tibi iam bracchia contrahit ardens
Scorpios et caeli iusta plus parte reliquit ;
quidquid eris—nam te nec sperant Tartara regem
nec tibi regnandi veniat tam dira cupido,
quamvis Elysios miretur Graecia campos
nec repetita sequi curet Proserpina matrem—
da facilem cursum atque audacibus adnue coeptis, 40
ignarosque viae mecum miseratus agrestes
ingredere et votis iam nunc adsuesce vocari.

vere novo gelidus canis cum montibus umor
liquitur et Zephyro putris se glaeba resolvit,
depresso incipiat iam tum mihi taurus aratro
ingemere, et sulco attritus splendescere vomer.
illa seges demum votis respondet avari
agricolae, bis quae solem, bis frigora sensit ;
illius inmensae ruperunt horrea messes.
at prius ignotum ferro quam scindimus aequor, 50
ventos et varium caeli praediscere morem
cura sit ac patrios cultusque habitusque locorum,
et quid quaeque ferat regio et quid quaeque recuset.
hic segetes, illic veniunt felicius uvae,
arborei fetus alibi, atque iniussa virescunt
gramina. nonne vides croceos ut Tmolus odores,
India mittit ebur, molles sua tura Sabaei,

36 sperent.

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at Chalybes nudi ferrum, virosaque Pontus
castorea, Eliadum palmas Epiros equarum ?
continuo has leges aeternaque foedera certis 60
inposuit natura locis, quo tempore primum
Deucalion vacuum lapides iactavit in orbem,
unde homines nati, durum genus. ergo age, terrae
pingue solum primis extemplo a mensibus anni
fortes invertant tauri, glaebasque iacentes
pulverulenta coquat maturis solibus aestas ;
at si non fuerit tellus fecunda, sub ipsum
Arcturum tenui sat erit suspendere sulco :
illic, officiant laetis ne frugibus herbae,
hic, sterilem exiguus ne deserat umor harenam. 70
alternis idem tonsas cessare novales,
et segnem patiere situ durescere campum ;
aut ibi flava seres mutato sidere farra,
unde prius laetum siliqua quassante legumen
aut tenuis fetus viciae tristisque lupini
sustuleris fragiles calamos silvamque sonantem.
urit enim lini campum seges, urit avenae,
urunt Lethaeo perfusa papavera somno ?
sed tamen alternis facilis labor, arida tantum
ne saturare fimo pingui pudeat sola neve 80
effetos cinerem inmundum iactare per agros.
sic quoque mutatis requiescunt fetibus arva ;
nec nulla interea est inaratae gratia terrae.
saepe etiam steriles incendere profuit agros,
atque levem stipulam crepitantibus urere flammis :
sive inde occultas vires et pabula terrae
pinguia concipiunt, sive illis omne per ignem
excoquitur vitium atque exsudat inutilis umor,
seu plures calor ille vias et caeca relaxat
spiramenta, novas veniat qua sucus in herbas ; 90
seu durat magis, et venas adstringit hiantes,
ne tenues pluviae rapidive potentia solis
acrior aut Boreae penetrabile frigus adurat.
multum adeo, rastris glaebas qui frangit inertes

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vimineasque trahit crates, iuvat arva, neque illum
flava Ceres alto nequiquam spectat Olympo ;
et qui, proscisso quae suscitat aequore terga,
rursus in obliquum verso perrumpit aratro
exercetque frequens tellurem atque imperat arvis.
umida solstitia atque hiemes orate serenas, 100
agricolae ; hiberno laetissima pulvere farra,
laetus ager : nullo tantum se Mysia cultu
iactat et ipsa suas mirantur Gargara messes.
quid dicam, iacto qui semine comminus arva
insequitur, cumulosque ruit male pinguis harenae,
deinde satis fluvium inducit rivosque sequentes,
et, cum exustus ager morientibus aestuat herbis,
ecce supercilio clivosi tramitis undam
elicit ? illa cadens raucum per levia murmur
saxa ciet, scatebrisque arentia temperat arva. 110
quid qui, ne gravidis procumbat culmus aristis,
luxuriem segetum tenera depascit in herba,
cum primum sulcos aequant sata, quique paludis
collectum umorem bibula deducit harena ?
praesertim incertis si mensibus amnis abundans
exit et obducto late tenet omnia limo,
unde cavae tepido sudant umore lacunae.
nec tamen, haec cum sint hominumque boumque labores
versando terram experti, nihil inprobus anser
Strymoniaeque grues et amaris intuba fibris 120
officiunt aut umbra nocet. Pater ipse colendi
haud facilem esse viam voluit, primusque per artem
movit agros, curis acuens mortalia corda,
nec torpere gravi passus sua regna veterno.
ante Iovem nulli subigebant arva coloni ;
ne signare quidem aut partiri limite campum
fas erat : in medium quaerebant, ipsaque tellus
omnia liberius nullo poscente ferebat.
ille malum virus serpentibus addidit atris,

106 fluentes.

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praedarique lupos iussit pontumque moveri, 130
mellaque decussit foliis, ignemque removit,
et passim rivis currentia vina repressit,
ut varias usus meditando extunderet artes
paulatim, et sulcis frumenti quaereret herbam,
ut silicis venis abstrusum excuderet ignem.
tunc alnos primum fluvii sensere cavatas ;
navita tum stellis numeros et nomina fecit,
Pleïadas, Hyadas, claramque Lycaonis Arcton ;
tum laqueis captare feras et fallere visco
inventum, et magnos canibus circumdare saltus ; 140
atque alius latum funda iam verberat amnem
alta petens, pelagoque alius trahit umida lina ;
tum ferri rigor atque argutae lamina serrae—
nam primi cuneis scindebant fissile lignum—
tum variae venere artes. labor omnia vicit
inprobus, et duris urguens in rebus egestas.
prima Ceres ferro mortales vertere terram
instituit, cum iam glandes atque arbuta sacrae
deficerent silvae et victum Dodona negaret.
mox et frumentis labor additus, ut mala culmos 150
esset robigo, segnisque horreret in arvis
carduus : intereunt segetes, subit aspera silva,
lappaeque tribolique, interque nitentia culta
infelix lolium et steriles dominantur avenae.
quod nisi et adsiduis herbam insectabere rastris,
et sonitu terrebis aves, et ruris opaci
falce premes umbras, votisque vocaveris imbrem,
heu magnum alterius frustra spectabis acervum,
concussaque famem in silvis solabere quercu.
dicendum et, quae sint duris agrestibus arma, 160
quis sine nec potuere seri nec surgere messes :
vomis et inflexi primum grave robur aratri
tardaque Eleusinae matris volventia plaustra,
tribulaque traheaeque, et iniquo pondere rastri ;
virgea praeterea Celeï vilisque supellex,

155 terram. 157 umbram.

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arbuteae crates et mystica vannus Iacchi.
omnia quae multo ante memor provisa repones,
si te digna manet divini gloria ruris.
continuo in silvis magna vi flexa domatur
in burim, et curvi formam accipit ulmus aratri. 170
huic a stirpe pedes temo protentus in octo,
binae aures, duplici aptantur dentalia dorso :
caeditur et tilia ante iugo levis altaque fagus
stivaque, quae currus a tergo torqueat imos,
et suspensa focis explorat robora fumus.
possum multa tibi veterum praecepta referre,
ni refugis tenuesque piget cognoscere curas.
area cum primis ingenti aequanda cylindro
et vertenda manu et creta solidanda tenaci,
ne subeant herbae neu pulvere victa fatiscat, 180
tum variae inludant pestes : saepe exiguus mus
sub terris posuitque domos atque horrea fecit,
aut oculis capti fodere cubilia talpae,
inventusque cavis bufo et quae plurima terrae
monstra ferunt, populatque ingentem farris acervum
curculio atque inopi metuens formica senectae.
contemplator item, cum se nux plurima silvis
induet in florem et ramos curvabit olentes :
si superant fetus, pariter frumenta sequentur,
magnaque cum magno veniet tritura calore ; 190
at si luxuria foliorum exuberat umbra,
nequiquam pingues palea teret area culmos.
semina vidi equidem multos medicare serentes,
et nitro prius et nigra perfundere amurga,
grandior ut fetus siliquis fallacibus esset,
et, quamvis igni exiguo, properata maderent.
vidi lecta diu et multo spectata labore
degenerare tamen, ni vis humana quotannis
maxima quaeque manu legeret. sic omnia fatis
in peius ruere ac retro sublapsa referri, 200
non aliter quam qui adverso vix flumine lembum

181 inludunt.

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remigiis subigit, si bracchia forte remisit,
atque illum in praeceps prono rapit alveus amni.
  praeterea tam sunt Arcturi sidera nobis
Haedorumque dies servandi et lucidus Anguis,
quam quibus in patriam ventosa per aequora vectis
Pontus et ostriferi fauces temptantur Abydi.
Libra die somnique pares ubi fecerit horas,
et medium luci atque umbris iam dividit orbem,
exercete, viri, tauros, serite hordea campis 210
usque sub extremum brumae intractabilis imbrem ;
nec non et lini segetem et Cereale papaver
tempus humo tegere et iamdudum incumbere aratris
dum sicca tellure licet, dum nubila pendent.
vere fabis satio ; tum te quoque, Medica, putres,
accipiunt sulci, et milio venit annua cura,
candidus auratis aperit cum cornibus annum
Taurus, et adverso cedens Canis occidit astro.
at si triticeam in messem robustaque farra
exercebis humum, solisque instabis aristis, 220
ante tibi Eoae Atlantides abscondantur
Gnosiaque ardentis decedat stella Coronae,
debita quam sulcis committas semina, quamque
invitae properes anni spem credere terrae.
multi ante occasum Maiae coepere ; sed illos
exspectata seges vanis elusit aristis.
si vero viciamque seres vilemque phaselum,
nec Pelusiácae curam aspernabere lentis,
haud obscura cadens mittet tibi signa Bootes ;
incipe et ad medias sementem extende pruinas. 230
  idcirco certis dimensum partibus orbem
per duodena regit mundi sol aureus astra.
quinque tenent caelum zonae : quarum una corusco
semper sole rubens et torrida semper ab igni ;
quam circum extremae dextra laevaque trahuntur
caerulea glacie concretae atque imbribus atris ;

203 illum praeceps ; prono in praeceps. 218 averso.
226 avenis. 236 caeruleae.

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has inter mediamque duae mortalibus aegris
munere concessae divom, et via secta per ambas,
obliquus qua se signorum verteret ordo.
mundus, ut ad Scythiam Rhipaeasque arduus arces
consurgit, premitur Libyae devexus in Austros. 241
hic vertex nobis semper sublimis ; at illum
sub pedibus Styx atra videt Manesque profundi.
maximus hic flexu sinuoso elabitur Anguis
circum perque duas in morem fluminis Arctos,
Arctos Oceani metuentes aequore tingui.
illic, ut perhibent, aut intempesta silet nox
semper et obtenta densentur nocte tenebrae ;
aut redit a nobis Aurora diemque reducit,
nosque ubi primus equis Oriens adflavit anhelis, 250
illic sera rubens accendit lumina Vesper.
hinc tempestates dubio praediscere caelo
possumus, hinc messisque diem tempusque serendi,
et quando infidum remis inpellere marmor
conveniat, quando armatas deducere classes,
aut tempestivam silvis evertere pinum.
nec frustra signorum obitus speculamur et ortus
temporibusque parem diversis quattuor annum.
frigidus agricolam si quando continet imber,
multa, forent quae mox caelo properanda sereno, 260
maturare datur : durum procudit arator
vomeris obtunsi dentem, cavat arbore lintres,
aut pecori signum aut numeros inpressit acervis.
exacuunt alii vallos furcasque bicornes,
atque Amerina parant lentae retinacula viti.
nunc facilis rubea texatur fiscina virga,
nunc torrete igni fruges, nunc frangite saxo.
quippe etiam festis quaedam exercere diebus
fas et iura sinunt : rivos deducere nulla
religio vetuit, segeti praetendere saepem, 270
insidias avibus moliri, incendere vepres,
balantumque gregem fluvio mersare salubri.

248 densantur. 252 praedicere.

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saepe oleo tardi costas agitator aselli
vilibus aut onerat pomis, lapidemque revertens
incusum aut atrae massam picis urbe reportat.
ipsa dies alios alio dedit ordine Luna
felices operum. quintam fuge : pallidus Orcus
Eumenidesque satae ; tum partu Terra nefando
Coeumque Iapetumque creat saevumque Typhoea
et coniuratos caelum rescindere fratres. 280
ter sunt conati inponere Pelio Ossam
scilicet, atque Ossae frondosum involvere Olympum ;
ter Pater exstructos disiecit fulmine montes.
septima post decimam felix et ponere vitem
et prensos domitare boves et licia telae
addere. nona fugae melior, contraria furtis.
multa adeo gelida melius se nocte dedere,
aut cum sole novo terras inrorat Eous.
nocte leves melius stipulae, nocte arida prata
tondentur ; noctes lentus non deficit umor. 290
et quidam seros hiberni ad luminis ignes
pervigilat, ferroque faces inspicat acuto ;
interea longum cantu solata laborem
arguto coniunx percurrit pectine telas,
aut dulcis musti Vulcano decoquit umorem
et foliis undam trepidi despumat aëni.
at rubicunda Ceres medio succiditur aestu,
et medio tostas aestu terit area fruges.
nudus ara, sere nudus ; hiemps ignava colono.
frigoribus parto agricolae plerumque fruuntur, 300
mutuaque inter se laeti convivia curant ;
invitat genialis hiemps curasque resolvit :
ceu pressae cum iam portum tetigere carinae
puppibus et laeti nautae inposuere coronas.
sed tamen et quernas glandes tum stringere tempus
et lauri bacas oleamque cruentaque myrta ;
tum gruibus pedicas et retia ponere cervis,
auritosque sequi lepores ; tum figere dammas

296 trepidis aënis.

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stuppea torquentem Balearis verbera fundae,
cum nix alta iacet, glaciem cum flumina trudunt. 310
quid tempestates autumni et sidera dicam,
atque, ubi iam breviorque dies et mollior aestas,
quae vigilanda viris ; vel cum ruit imbriferum ver,
spicea iam campis cum messis inhorruit, et cum
frumenta in viridi stipula lactentia turgent ?
saepe ego, cum flavis messorem induceret arvis
agricola et fragili iam stringeret hordea culmo,
omnia ventorum concurrere proelia vidi,
quae gravidam late segetem ab radicibus imis
sublimem expulsam eruerent, ita turbine nigro 320
ferret hiemps culmumque levem stipulasque volantes.
saepe etiam inmensum caelo venit agmen aquarum,
et foedam glomerant tempestatem imbribus atris
collectae ex alto nubes ; ruit arduus aether,
et pluvia ingenti sata laeta boumque labores
diluit ; inplentur fossae et cava flumina crescunt
cum sonitu fervetque fretis spirantibus aequor.
ipse Pater media nimborum in nocte corusca
fulmina molitur dextra ; quo maxima motu
terra tremit ; fugere ferae et mortalia corda 330
per gentes humilis stravit pavor ; ille flagranti
aut Athon aut Rhodopen aut alta Ceraunia telo
deicit ; ingeminant Austri et densissimus imber ;
nunc nemora ingenti vento, nunc litora plangunt.
hoc metuens caeli menses et sidera serva,
frigida Saturni sese quo stella receptet ;
quos ignis caelo Cyllenius erret in orbes.
in primis venerare deos, atque annua magnae
sacra refer Cereri laetis operatus in herbis
extremae sub casum hiemis, iam vere sereno. 340
tum pingues agni et tum mollissima vina,
tum somni dulces densaeque in montibus umbrae.
cuncta tibi Cererem pubes agrestis adoret ;
cui tu lacte favos et miti dilue Baccho,

327 spumantibus. 334 plangit.

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terque novas circum felix eat hostia fruges,
omnis quam chorus et socii comitentur ovantes,
et Cererem clamore vocent in tecta ; neque ante
falcem maturis quisquam supponat aristis,
quam Cereri torta redimitus tempora quercu
det motus incompositos et carmina dicat. 350

atque haec ut certis possemus discere signis,
aestusque pluviasque et agentes frigora ventos,
ipse Pater statuit, quid menstrua luna moneret,
quo signo caderent Austri, quid saepe videntes
agricolae propius stabulis armenta tenerent.
continuo ventis surgentibus aut freta ponti
incipiunt agitata tumescere et aridus altis
montibus audiri fragor, aut resonantia longe
litora misceri et nemorum increbrescere murmur.
iam sibi tum curvis male temperat unda carinis, 360
cum medio celeres revolant ex aequore mergi
clamoremque ferunt ad litora, cumque marinae
in sicco ludunt fulicae, notasque paludes
deserit atque altam supra volat ardea nubem.
saepe etiam stellas vento inpendente videbis
praecipites caelo labi, noctisque per umbram
flammarum longos a tergo albescere tractus ;
saepe levem paleam et frondes volitare caducas,
aut summa nantes in aqua colludere plumas.
at Boreae de parte trucis cum fulminat, et cum 370
Eurique Zephyrique tonat domus, omnia plenis
rura natant fossis, atque omnis navita ponto
umida vela legit. numquam inprudentibus imber
obfuit : aut illum surgentem vallibus imis
aëriae fugere grues, aut bucula caelum
suspiciens patulis captavit naribus auras,
aut arguta lacus circumvolitavit hirundo
et veterem in limo ranae cecinere querellam.
saepius et tectis penetralibus extulit ova
angustum formica terens iter, et bibit ingens 380

357 arduus. 360 a curvis.

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arcus, et e pastu decedens agmine magno
corvorum increpuit densis exercitus alis.
iam varias pelagi volucres et quae Asia circum
dulcibus in stagnis rimantur prata Caÿstri,
certatim largos umeris infundere rores,
nunc caput obiectare fretis, nunc currere in undas
et studio incassum videas gestire lavandi.
tum cornix plena pluviam vocat inproba voce
et sola in sicca secum spatiatur harena.
ne nocturna quidem carpentes pensa puellae 390
nescivere hiemem, testa cum ardente viderent
scintillare oleum et putres concrescere fungos.
nec minus ex imbri soles et aperta serena
prospicere et certis poteris cognoscere signis :
nam neque tum stellis acies obtunsa videtur,
nec fratris radiis obnoxia surgere Luna,
tenuia nec lanae per caelum vellera ferri ;
non tepidum ad solem pinnas in litore pandunt
dilectae Thetidi alcyones, non ore solutos
inmundi meminere sues iactare maniplos. 400
at nebulae magis ima petunt campoque recumbunt,
solis et occasum servans de culmine summo
nequiquam seros exercet noctua cantus.
apparet liquido sublimis in aëre Nisus,
et pro purpureo poenas dat Scylla capillo :
quacumque illa levem fugiens secat aethera pinnis,
ecce inimicus atrox magno stridore per auras
insequitur Nisus ; qua se fert Nisus ad auras,
illa levem fugiens raptim secat aethera pinnis.
tum liquidas corvi presso ter gutture voces 410
aut quater ingeminant, et saepe cubilibus altis
nescio qua praeter solitum dulcedine laeti
inter se in foliis strepitant ; iuvat imbribus actis
progeniem parvam dulcesque revisere nidos ;
haud, equidem credo, quia sit divinitus illis
ingenium aut rerum fato prudentia maior ;

383 variae.

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verum, ubi tempestas et caeli mobilis umor
mutavere vias et Iuppiter uvidus Austris
denset, erant quae rara modo, et, quae densa, relaxat,
vertuntur species animorum, et pectora motus 420
nunc alios, alios, dum nubila ventus agebat,
concipiunt : hinc ille avium concentus in agris
et laetae pecudes et ovantes gutture corvi.
si vero solem ad rapidum lunasque sequentes
ordine respicies, numquam te crastina fallet
hora, neque insidiis noctis capiere serenae.
luna, revertentes cum primum colligit ignes,
si nigrum obscuro comprenderit aëra cornu,
maximus agricolis pelagoque parabitur imber ;
at si virgineum suffuderit ore ruborem, 430
ventus erit ; vento semper rubet aurea Phoebe.
sin ortu quarto—namque is certissimus auctor—
pura neque obtunsis per caelum cornibus ibit,
totus et ille dies et qui nascentur ab illo
exactum ad mensem pluvia ventisque carebunt,
votaque servati solvent in litore nautae
Glauco et Panopeae et Inoo Melicertae.
sol quoque, et exoriens et cum se condet in undas,
signa dabit ; solem certissima signa sequuntur,
et quae mane refert et quae surgentibus astris. 440
ille ubi nascentem maculis variaverit ortum
conditus in nubem medioque refugerit orbe,
suspecti tibi sint imbres ; namque urguet ab alto
arboribusque satisque Notus pecorique sinister.
aut ubi sub lucem densa inter nubila sese
diversi rumpent radii, aut ubi pallida surget
Tithoni croceum linquens Aurora cubile,
heu, male tum mites defendet pampinus uvas ;
tam multa in tectis crepitans salit horrida grando.
hoc etiam, emenso cum iam decedit Olympo, 450
profuerit meminisse magis ; nam saepe videmus
ipsius in vultu varios errare colores :
caeruleus pluviam denuntiat, igneus Euros ;

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sin maculae incipient rutilo inmiscerier igni,
omnia tum pariter vento nimbisque videbis
fervere. non illa quisquam me nocte per altum
ire neque a terra moneat convellere funem.
at si, cum referetque diem condetque relatum,
lucidus orbis erit, frustra terrebere nimbis,
et claro silvas cernes Aquilone moveri. 460
denique quid Vesper serus vehat, unde serenas
ventus agat nubes, quid cogitet umidus Auster,
sol tibi signa dabit. solem quis dicere falsum
audeat? ille etiam caecos instare tumultus
saepe monet fraudemque et operta tumescere bella.
ille etiam exstincto miseratus Caesare Romam,
cum caput obscura nitidum ferrugine texit,
inpiaque aeternam timuerunt saecula noctem.
tempore quamquam illo tellus quoque et aequora ponti
obscenaeque canes inportunaeque volucres 470
signa dabant. quotiens Cyclopum effervere in agros
vidimus undantem ruptis fornacibus Aetnam,
flammarumque globos liquefactaque volvere saxa!
armorum sonitum toto Germania caelo
audiit, insolitis tremuerunt motibus Alpes.
vox quoque per lucos vulgo exaudita silentes
ingens, et simulacra modis pallentia miris
visa sub obscurum noctis, pecudesque locutae,
infandum! sistunt amnes terraeque dehiscunt,
et maestum inlacrimat templis ebur aeraque sudant.
proluit insano contorquens vertice silvas 481
fluviorum rex Eridanus, camposque per omnes
cum stabulis armenta tulit. nec tempore eodem
tristibus aut extis fibrae apparere minaces
aut puteis manare cruor cessavit, et altae
per noctem resonare lupis ululantibus urbes.
non alias caelo ceciderunt plura sereno
fulgura, nec diri totiens arsere cometae.

454 incipiunt. 461 ferat.

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ergo inter sese paribus concurrere telis
Romanas acies iterum videre Philippi ; 490
nec fuit indignum superis, bis sanguine nostro
Emathiam et latos Haemi pinguescere campos.
scilicet et tempus veniet, cum finibus illis
agricola incurvo terram molitus aratro
exesa inveniet scabra robigine pila,
aut gravibus rastris galeas pulsabit inanes,
grandiaque effossis mirabitur ossa sepulchris.
di patrii, Indigetes, et Romule Vestaque mater,
quae Tuscum Tiberim et Romana Palatia servas,
hunc saltem everso iuvenem succurrere saeclo 500
ne prohibete. satis iam pridem sanguine nostro
Laomedonteae luimus periuria Troiae,
iam pridem nobis caeli te regia, Caesar,
invidet, atque hominum queritur curare triumphos,
quippe ubi fas versum atque nefas ; tot bella per orbem,
tam multae scelerum facies ; non ullus aratro
dignus honos ; squalent abductis arva colonis,
et curvae rigidum falces conflantur in ensem.
hinc movet Euphrates, illinc Germania bellum ;
vicinae ruptis inter se legibus urbes 510
arma ferunt ; saevit toto Mars inpius orbe :
ut cum carceribus sese effudere quadrigae,
addunt in spatia, et frustra retinacula tendens
fertur equis auriga, neque audit currus habenas.

491 superi. 513 addunt spatia ; addunt spatio.

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LIBER SECUNDUS

Hactenus arvorum cultus et sidera caeli,
nunc te, Bacche, canam, nec non silvestria tecum
virgulta et prolem tarde crescentis olivae.
huc, pater o Lenaee ; tuis hic omnia plena
muneribus, tibi pampineo gravidus autumno
floret ager, spumat plenis vindemia labris ;
huc, pater o Lenaee, veni, nudataque musto
tingue novo mecum dereptis crura cothurnis.
principio arboribus varia est natura creandis.
namque aliae nullis hominum cogentibus ipsae 10
sponte sua veniunt camposque et flumina late
curva tenent, ut molle siler lentaeque genistae,
populus et glauca canentia fronde salicta ;
pars autem posito surgunt de semine, ut altae
castaneae, nemorumque Iovi quae maxima frondet
aesculus, atque habitae Grais oracula quercus.
pullulat ab radice aliis densissima silva,
ut cerasis ulmisque ; etiam Parnasia laurus
parva sub ingenti matris se subicit umbra.
hos natura modos primum dedit ; his genus omne 20
silvarum fruticumque viret nemorumque sacrorum.
sunt alii, quos ipse via sibi repperit usus.
hic plantas tenero abscindens de corpore matrum
deposuit sulcis ; hic stirpes obruit arvo
quadrifidasque sudes et acuto robore vallos.

8 dereptis.

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silvarumque aliae pressos propaginis arcus
exspectant et viva sua plantaria terra ;
nil radicis egent aliae, summumque putator
haud dubitat terrae referens mandare cacumen.
quin et caudicibus sectis—mirabile dictu— 30
truditur e sicco radix oleagina ligno.
et saepe alterius ramos inpune videmus
vertere in alterius, mutatamque insita mala
ferre pirum, et prunis lapidosa rubescere corna.
quare agite o proprios generatim discite cultus
agricolae, fructusque feros mollite colendo,
neu segnes iaceant terrae. iuvat Ismara Baccho
conserere atque olea magnum vestire Taburnum.
tuque ades, inceptumque una decurre laborem,
o decus, o famae merito pars maxima nostrae, 40
Maecenas, pelagoque volans da vela patenti.
non ego cuncta meis amplecti versibus opto,
non, mihi si linguae centum sint oraque centum,
ferrea vox ; ades et primi lege litoris oram ;
in manibus terrae : non hic te carmine ficto
atque per ambages et longa exorsa tenebo.
sponte sua quae se tollunt in luminis oras,
infecunda quidem, sed laeta et fortia surgunt ;
quippe solo natura subest. tamen haec quoque, si quis
inserat aut scrobibus mandet mutata subactis, 50
exuerint silvestrem animum, cultuque frequenti
in quascumque voces artes haud tarda sequentur.
nec non et sterilis quae stirpibus exit ab imis,
hoc faciet, vacuos si sit digesta per agros :
nunc altae frondes et rami matris opacant
crescentique adimunt fetus uruntque ferentem.
iam, quae seminibus iactis se sustulit arbos,
tarda venit, seris factura nepotibus umbram,
pomaque degenerant sucos oblita priores,
et turpes avibus praedam fert uva racemos. 60
scilicet omnibus est labor inpendendus, et omnes

47 auras. 52 voles. 54 faciat.

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cogendae in sulcum ac multa mercede domandae.
sed truncis oleae melius, propagine vites
respondent, solido Paphiae de robore myrtus ;
plantis et durae coryli nascuntur et ingens
fraxinus Herculeaeque arbos umbrosa coronae
Chaoniique Patris glandes ; etiam ardua palma
nascitur et casus abies visura marinos.
inseritur vero et fetu nucis arbutus horrida,
et steriles platani malos gessere valentes ; 70
castaneae fagus, ornusque incanuit albo
flore piri, glandemque sues fregere sub ulmis.
nec modus inserere atque oculos inponere simplex.
nam qua se medio trudunt de cortice gemmae
et tenues rumpunt tunicas, angustus in ipso
fit nodo sinus ; huc aliena ex arbore germen
includunt udoque docent inolescere libro :
aut rursum enodes trunci resecantur, et alte
finditur in solidum cuneis via, deinde feraces
plantae inmittuntur ; nec longum tempus, et ingens
exiit ad caelum ramis felicibus arbos 81
miraturque novas frondes et non sua poma.
praeterea genus haud unum nec fortibus ulmis
nec salici lotoque neque Idaeis cyparissis,
nec pingues unam in faciem nascuntur olivae,
orchades et radii et amara pausia baca,
pomaque et Alcinoi silvae, nec surculus idem
Crustumiis Syriisque piris gravibusque volemis.
non eadem arboribus pendet vindemia nostris,
quam Methymnaeo carpit de palmite Lesbos ; 90
sunt Thasiae vites, sunt et Mareotides albae,
pinguibus hae terris habiles, levioribus illae,
et passo Psithia utilior tenuisque Lageos
temptatura pedes olim vincturaque linguam,
purpureae preciaeque, et quo te carmine dicam,
Rhaetica ? nec cellis ideo contende Falernis.
sunt et Amineae vites, firmissima vina,

71 fagos. 82 miratastque ; miratasque.

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Tmolius adsurgit quibus et rex ipse Phanaeus ;
Argitisque minor, cui non certaverit ulla
aut tantum fluere aut totidem durare per annos. 100
non ego te, dis et mensis accepta secundis,
transierim, Rhodia, et tumidis, Bumaste, racemis.
sed neque quam multae species, nec nomina quae sint,
est numerus ; neque enim numero comprendere refert ;
quem qui scire velit, Libyci velit aequoris idem
discere quam multae Zephyro turbentur harenae,
aut ubi navigiis violentior incidit Eurus,
nosse quot Ionii veniant ad litora fluctus.
nec vero terrae ferre omnes omnia possunt.
fluminibus salices crassisque paludibus alni 110
nascuntur, steriles saxosis montibus orni ;
litora myrtetis laetissima ; denique apertos
Bacchus amat colles, Aquilonem et frigora taxi.
aspice et extremis domitum cultoribus orbem
Eoasque domos Arabum pictosque Gelonos :
divisae arboribus patriae. sola India nigrum
fert hebenum, solis est turea virga Sabaeis.
quid tibi odorato referam sudantia ligno
balsamaque et bacas semper frondentis acanthi ?
quid nemora Aethiopum molli canentia lana, 120
velleraque ut foliis depectant tenuia Seres ;
aut quos Oceano propior gerit India lucos,
extremi sinus orbis, ubi aëra vincere summum
arboris haud ullae iactu potuere sagittae ?
et gens illa quidem sumptis non tarda pharetris.
Media fert tristes sucos tardumque saporem
felicis mali, quo non praesentius ullum,
pocula si quando saevae infecere novercae
miscueruntque herbas et non innoxia verba,
auxilium venit ac membris agit atra venena. 130
ipsa ingens arbos faciemque simillima lauro ;
et, si non alium late iactaret odorem,
laurus erat ; folia haud ullis labentia ventis ;

106 dicere.

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flos ad prima tenax ; animas et olentia Medi
ora fovent illo et senibus medicantur anhelis.
sed neque Medorum silvae, ditissima terra,
nec pulcher Ganges atque auro turbidus Hermus
laudibus Italiae certent, non Bactra neque Indi
totaque turiferis Panchaïa pinguis harenis.
haec loca non tauri spirantes naribus ignem 140
invertere satis inmanis dentibus hydri,
nec galeis densisque virum seges horruit hastis ;
sed gravidae fruges et Bacchi Massicus umor
inplevere ; tenent oleae armentaque laeta.
hinc bellator equus campo sese arduus infert ;
hinc albi, Clitumne, greges et maxima taurus
victima, saepe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.
hic ver adsiduum atque alienis mensibus aestas :
bis gravidae pecudes, bis pomis utilis arbos. 150
at rabidae tigres absunt et saeva leonum
semina, nec miseros fallunt aconita legentes,
nec rapit inmensos orbes per humum, neque tanto
squameus in spiram tractu se colligit anguis.
adde tot egregias urbes operumque laborem,
tot congesta manu praeruptis oppida saxis
fluminaque antiquos subter labentia muros.
an mare quod supra memorem, quodque adluit infra ?
anne lacus tantos ? te, Lari maxime, teque,
fluctibus et fremitu adsurgens Benace marino ? 160
an memorem portus Lucrinoque addita claustra
atque indignatum magnis stridoribus aequor,
Iulia qua ponto longe sonat unda refuso
Tyrrhenusque fretis inmittitur aestus Avernis ?
haec eadem argenti rivos aerisque metalla
ostendit venis atque auro plurima fluxit.
haec genus acre virum, Marsos pubemque Sabellam,
adsuetumque malo Ligurem, Volscosque verutos
extulit ; haec Decios, Marios, magnosque Camillos,

134 adprima.

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Scipiadas duros bello, et te, maxime Caesar, 170
qui nunc extremis Asiae iam victor in oris
inbellem avertis Romanis arcibus Indum.
salve, magna parens frugum, Saturnia tellus,
magna virum: tibi res antiquae laudis et artis
ingredior, sanctos ausus recludere fontes,
Ascraeumque cano Romana per oppida carmen.
nunc locus arvorum ingeniis, quae robora cuique,
quis color, et quae sit rebus natura ferendis.
difficiles primum terrae collesque maligni,
tenuis ubi argilla et dumosis calculus arvis, 180
Palladia gaudent silva vivacis olivae.
indicio est tractu surgens oleaster eodem
plurimus et strati bacis silvestribus agri.
at quae pinguis humus dulcique uligine laeta,
quique frequens herbis et fertilis ubere campus—
qualem saepe cava montis convalle solemus
despicere; huc summis liquuntur rupibus amnes
felicemque trahunt limum—quique editus Austro,
et filicem curvis invisam pascit aratris:
hic tibi praevalidas olim multoque fluentes 190
sufficiet Baccho vites, hic fertilis uvae,
hic laticis, qualem pateris libamus et auro,
inflavit cum pinguis ebur Tyrrhenus ad aras,
lancibus et pandis fumantia reddimus exta.
sin armenta magis studium vitulosque tueri
aut ovium fetum aut urentes culta capellas,
saltus et saturi petito longinqua Tarenti,
et qualem infelix amisit Mantua campum
pascentem niveos herboso flumine cycnos:
non liquidi gregibus fontes, non gramina derunt; 200
et quantum longis carpent armenta diebus,
exigua tantum gelidus ros nocte reponet.
nigra fere et presso pinguis sub vomere terra,
et cui putre solum—namque hoc imitamur arando—
optima frumentis; non ullo ex aequore cernes

174 artem. 196 fetus ovium. 202 reponit.

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plura domum tardis decedere plaustra iuvencis;
aut unde iratus silvam devexit arator
et nemora evertit multos ignava per annos,
antiquasque domos avium cum stirpibus imis
eruit: illae altum nidis petiere relictis, 210
at rudis enituit inpulso vomere campus.
nam ieiuna quidem clivosi glarea ruris
vix humiles apibus casias roremque ministrat;
et tofus scaber et nigris exesa chelydris
creta negant alios aeque serpentibus agros
dulcem ferre cibum et curvas praebere latebras.
quae tenuem exhalat nebulam fumosque volucres,
et bibit umorem et, cum vult, ex se ipsa remittit,
quaeque suo semper viridis se gramine vestit,
nec scabie et salsa laedit robigine ferrum, 220
illa tibi laetis intexet vitibus ulmos,
illa ferax oleo est, illam experiere colendo
et facilem pecori et patientem vomeris unci.
talem dives arat Capua et vicina Vesaevo
ora iugo et vacuis Clanius non aequus Acerris.
nunc quo quamque modo possis cognoscere dicam.
rara sit an supra morem si densa requires—
altera frumentis quoniam favet, altera Baccho,
densa magis Cereri, rarissima quaeque Lyaeo—
ante locum capies oculis alteque iubebis 230
in solido puteum demitti, omnemque repones
rursus humum et pedibus summas aequabis harenas.
si derunt, rarum, pecorique et vitibus almis
aptius uber erit; sin in sua posse negabunt
ire loca et scrobibus superabit terra repletis,
spissus ager; glaebas cunctantes crassaque terga
exspecta et validis terram proscinde iuvencis.
salsa autem tellus et quae perhibetur amara,—
frugibus infelix ea nec mansuescit arando,
nec Baccho genus aut pomis sua nomina servat— 240
tale dabit specimen: tu spisso vimine qualos

221 intexit. 222 oleae. 227 requiras.

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colaque prelorum fumosis deripe tectis;
huc ager ille malus dulcesque a fontibus undae
ad plenum calcentur; aqua eluctabitur omnis
scilicet et grandes ibunt per vimina guttae;
at sapor indicium faciet, manifestus et ora
tristia temptantum sensu torquebit amaro.
pinguis item quae sit tellus, hoc denique pacto
discimus: haud umquam manibus iactata fatiscit,
sed picis in morem ad digitos lentescit habendo. 250
umida maiores herbas alit, ipsaque iusto
laetior. a, nimium ne sit mihi fertilis illa,
nec se praevalidam primis ostendat aristis!
quae gravis est ipso tacitam se pondere prodit,
quaeque levis. promptum est oculis praediscere nigram,
et quis cui color. at sceleratum exquirere frigus
difficile est: piceae tantum taxique nocentes
interdum aut hederae pandunt vestigia nigrae.
his animadversis terram multo ante memento
excoquere et magnos scrobibus concidere montes, 260
ante supinatas Aquiloni ostendere glaebas,
quam laetum infodias vitis genus. optima putri
arva solo: id venti curant gelidaeque pruinae
et labefacta movens robustus iugera fossor.
ac si quos haud ulla viros vigilantia fugit,
ante locum similem exquirunt, ubi prima paretur
arboribus seges et quo mox digesta feratur,
mutatam ignorent subito ne semina matrem.
quin etiam caeli regionem in cortice signant,
ut quo quaeque modo steterit, qua parte calores 270
austrinos tulerit, quae terga obverterit axi,
restituant: adeo in teneris consuescere multum est.
collibus an plano melius sit ponere vitem,
quaere prius. si pinguis agros metabere campi,
densa sere: in denso non segnior ubere Bacchus.
sin tumulis adclive solum collesque supinos,
indulge ordinibus; nec setius omnis in unguem

247 amaror. 256 quisquis; quis cuique.

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arboribus positis secto via limite quadret.
ut saepe ingenti bello cum longa cohortes
explicuit legio, et campo stetit agmen aperto, 280
directaeque acies, ac late fluctuat omnis
aere renidenti tellus, necdum horrida miscent
proelia, sed dubius mediis Mars errat in armis;
omnia sint paribus numeris dimensa viarum;
non animum modo uti pascat prospectus inanem,
sed quia non aliter vires dabit omnibus aequas
terra, nec in vacuum poterunt extendere rami.
forsitan et scrobibus quae sint fastigia quaeras:
ausim vel tenui vitem committere sulco.
altior ac penitus terrae defigitur arbos, 290
aesculus in primis, quae, quantum vertice ad auras
aetherias, tantum radice in Tartara tendit.
ergo non hiemes illam, non flabra neque imbres
convellunt; inmota manet, multosque nepotes,
multa virum volvens durando saecula vincit.
tum fortis late ramos et bracchia tendens
huc illuc media ipsa ingentem sustinet umbram.
neve tibi ad solem vergant vineta cadentem,
neve inter vites corylum sere; neve flagella
summa pete aut summa defringe ex arbore plantas—
tantus amor terrae—neu ferro laede retunso 301
semina, neve oleae silvestres insere truncos:
nam saepe incautis pastoribus excidit ignis,
qui furtim pingui primum sub cortice tectus
robora comprendit, frondesque elapsus in altas
ingentem caelo sonitum dedit; inde secutus
per ramos victor perque alta cacumina regnat,
et totum involvit flammis nemus et ruit atram
ad caelum picea crassus caligine nubem,
praesertim si tempestas a vertice silvis 310
incubuit, glomeratque ferens incendia ventus.
hoc ubi, non a stirpe valent caesaeque reverti

287 se extendere. 292 radicem. 294 per annos.
296 pandens.

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possunt atque ima similes revirescere terra ;
infelix superat foliis oleaster amaris.
nec tibi tam prudens quisquam persuadeat auctor
tellurem Borea rigidam spirante movere.
rura gelu tum claudit hiemps, nec semine iacto
concretam patitur radicem adfigere terrae.
optima vinetis satio, cum vere rubenti
candida venit avis longis invisa colubris, 320
prima vel autumni sub frigora, cum rapidus Sol
nondum hiemem contingit equis, iam praeterit aestas.
ver adeo frondi nemorum, ver utile silvis ;
vere tument terrae et genitalia semina poscunt.
tum pater omnipotens fecundis imbribus Aether
coniugis in gremium laetae descendit, et omnes
magnus alit magno commixtus corpore fetus.
avia tum resonant avibus virgulta canoris,
et Venerem certis repetunt armenta diebus ;
parturit almus ager, Zephyrique tepentibus auris 330
laxant arva sinus ; superat tener omnibus umor ;
inque novos soles audent se germina tuto
credere, nec metuit surgentes pampinus Austros
aut actum caelo magnis Aquilonibus imbrem,
sed trudit gemmas et frondes explicat omnes.
non alios prima crescentis origine mundi
inluxisse dies aliumve habuisse tenorem
crediderim : ver illud erat, ver magnus agebat
orbis, et hibernis parcebant flatibus Euri,
cum primae lucem pecudes hausere, virumque 340
terrea progenies duris caput extulit arvis,
inmissaeque ferae silvis et sidera caelo.
nec res hunc tenerae possent perferre laborem,
si non tanta quies iret frigusque caloremque
inter, et exciperet caeli indulgentia terras.
quod superest, quaecumque premes virgulta per agros,
sparge fimo pingui, et multa memor occule terra,

316 moveri. 330 trementibus. 332 gramina. 341 ferrea.

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aut lapidem bibulum aut squalentes infode conchas ;
inter enim labentur aquae, tenuisque subibit
halitus, atque animos tollent sata. iamque reperti, 350
qui saxo super atque ingentis pondere testae
urguerent : hoc effusos munimen ad imbres,
hoc ubi hiulca siti findit Canis aestifer arva.
seminibus positis superest diducere terram
saepius ad capita et duros iactare bidentes,
aut presso exercere solum sub vomere et ipsa
flectere luctantes inter vineta iuvencos ;
tum leves calamos et rasae hastilia virgae
fraxineasque aptare sudes furcasque valentes,
viribus eniti quarum et contemnere ventos 360
adsuescant summasque sequi tabulata per ulmos.
ac dum prima novis adolescit frondibus aetas,
parcendum teneris, et dum se laetus ad auras
palmes agit laxis per purum inmissus habenis,
ipsa acie nondum falcis temptanda, sed uncis
carpendae manibus frondes interque legendae.
inde ubi iam validis amplexae stirpibus ulmos
exierint, tum stringe comas, tum bracchia tonde :
ante reformidant ferrum ; tum denique dura
exerce imperia et ramos compesce fluentes. 370
texendae saepes etiam et pecus omne tenendum,
praecipue dum frons tenera inprudensque laborum ;
cui super indignas hiemes solemque potentem
silvestres uri adsidue capreaeque sequaces
inludunt, pascuntur oves avidaeque iuvencae.
frigora nec tantum cana concreta pruina
aut gravis incumbens scopulis arentibus aestas,
quantum illi nocuere greges durique venenum
dentis et admorso signata in stirpe cicatrix.
non aliam ob culpam Baccho caper omnibus aris 380
caeditur, et veteres ineunt proscaenia ludi,
praemiaque ingeniis pagos et compita circum

351 ingenti. 359 bicornes. 365 acies. 374 caprae.
379 ad morsum ; a morsu.

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Thesidae posuere, atque inter pocula laeti
mollibus in pratis unctos saluere per utres.
nec non Ausonii, Troia gens missa, coloni
versibus incomptis ludunt risuque soluto,
oraque corticibus sumunt horrenda cavatis,
et te, Bacche, vocant per carmina laeta, tibique
oscilla ex alta suspendunt mollia pinu.
hinc omnis largo pubescit vinea fetu, 390
complentur vallesque cavae saltusque profundi
et quocumque deus circum caput egit honestum.
ergo rite suum Baccho dicemus honorem
carminibus patriis, lancesque et liba feremus,
et ductus cornu stabit sacer hircus ad aram,
pinguiaque in veribus torrebimus exta colurnis.
est etiam ille labor curandis vitibus alter,
cui numquam exhausti satis est : namque omne quot-annis
terque quaterque solum scindendum glaebaque versis
aeternum frangenda bidentibus, omne levandum 400
fronde nemus. redit agricolis labor actus in orbem,
atque in se sua per vestigia volvitur annus.
ac iam olim seras posuit cum vinea frondes
frigidus et silvis Aquilo decussit honorem,
iam tum acer curas venientem extendit in annum
rusticus, et curvo Saturni dente relictam
persequitur vitem attondens fingitque putando.
primus humum fodito, primus devecta cremato
sarmenta, et vallos primus sub tecta referto ;
postremus metito. bis vitibus ingruit umbra, 410
bis segetem densis obducunt sentibus herbae ;
durus uterque labor : laudato ingentia rura,
exiguum colito. nec non etiam aspera rusci
vimina per silvam et ripis fluvialis harundo
caeditur, incultique exercet cura salicti.
iam vinctae vites, iam falcem arbusta reponunt,
iam canit effectos extremus vinitor antes :

405 extendet. 411 inducunt. 417 extremos. effectus effetus.

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sollicitanda tamen tellus pulvisque movendus,
et iam maturis metuendus Iuppiter uvis.
contra non ulla est oleis cultura ; neque illae 420
procurvam exspectant falcem rastrosque tenaces,
cum semel haeserunt arvis aurasque tulerunt ;
ipsa satis tellus, cum dente recluditur unco,
sufficit umorem et gravidas cum vomere fruges.
hoc pinguem et placitam Paci nutritor olivam.
poma quoque, ut primum truncos sensere valentes
et vires habuere suas, ad sidera raptim
vi propria nituntur opisque haud indiga nostrae.
nec minus interea fetu nemus omne gravescit,
sanguineisque inculta rubent aviaria bacis. 430
tondentur cytisi, taedas silva alta ministrat,
pascunturque ignes nocturni et lumina fundunt.
et dubitant homines serere atque inpendere curam ?
quid maiora sequar ? salices humilesque genistae
aut illae pecori frondem aut pastoribus umbram
sufficiunt, saepemque satis et pabula melli.
et iuvat undantem buxo spectare Cytorum
Naryciaeque picis lucos, iuvat arva videre
non rastris, hominum non ulli obnoxia curae.
ipsae Caucaseo steriles in vertice silvae, 440
quas animosi Euri adsidue franguntque feruntque,
dant alios aliae fetus, dant utile lignum
navigiis pinos, domibus cedrumque cupressosque ;
hinc radios trivere rotis, hinc tympana plaustris
agricolae, et pandas ratibus posuere carinas.
viminibus salices, fecundae frondibus ulmi,
at myrtus validis hastilibus et bona bello
cornus ; Ituraeos taxi torquentur in arcus.
nec tiliae leves aut torno rasile buxum
non formam accipiunt ferroque cavantur acuto. 450
nec non et torrentem undam levis innatat alnus
missa Pado ; nec non et apes examina condunt
corticibusque cavis vitiosaeque ilicis alvo.

435 tiliae *pro* illae *Serv.*

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quid memorandum aeque Baccheïa dona tulerunt?
Bacchus et ad culpam causas dedit; ille furentes
Centauros leto domuit, Rhoetumque Pholumque
et magno Hylaeum Lapithis cratere minantem.
o fortunatos nimium, sua si bona norint,
agricolas, quibus ipsa procul discordibus armis
fundit humo facilem victum iustissima tellus! 460
si non ingentem foribus domus alta superbis
mane salutantum totis vomit aedibus undam,
nec varios inhiant pulchra testudine postes,
inlusasque auro vestes Ephyreïaque aera,
alba neque Assyrio fucatur lana veneno,
nec casia liquidi corrumpitur usus olivi;
at secura quies et nescia fallere vita,
dives opum variarum, at latis otia fundis,
speluncae, vivique lacus, et frigida Tempe,
mugitusque boum, mollesque sub arbore somni 470
non absunt; illic saltus ac lustra ferarum,
et patiens operum exiguoque adsueta iuventus,
sacra deum, sanctique patres; extrema per illos
Iustitia excedens terris vestigia fecit.
me vero primum dulces ante omnia Musae,
quarum sacra fero ingenti percussus amore,
accipiant, caelique vias et sidera monstrent,
defectus solis varios lunaeque labores;
unde tremor terris, qua vi maria alta tumescant
obicibus ruptis rursusque in se ipsa residant, 480
quid tantum Oceano properent se tinguere soles
hiberni, vel quae tardis mora noctibus obstet.
sin, has ne possim naturae accedere partes,
frigidus obstiterit circum praecordia sanguis,
rura mihi et rigui placeant in vallibus amnes,
flumina amem silvasque inglorius. o ubi campi
Spercheosque et virginibus bacchata Lacaenis
Taÿgeta, o qui me gelidis convallibus Haemi
sistat, et ingenti ramorum protegat umbra?

464 inclusas. 467 vitam. 488 gelidis in vallibus.

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felix, qui potuit rerum cognoscere causas, 490
atque metus omnes et inexorabile fatum
subiecit pedibus strepitumque Acherontis avari.
fortunatus et ille, deos qui novit agrestes,
Panaque Silvanumque senem Nymphasque sorores.
illum non populi fasces, non purpura regum
flexit et infidos agitans discordia fratres,
aut coniurato descendens Dacus ab Histro,
non res Romanae perituraque regna : neque ille
aut doluit miserans inopem aut invidit habenti.
quos rami fructus, quos ipsa volentia rura 500
sponte tulere sua, carpsit, nec ferrea iura
insanumque forum aut populi tabularia vidit.
sollicitant alii remis freta caeca, ruuntque
in ferrum, penetrant aulas et limina regum ;
hic petit excidiis urbem miserosque Penates,
ut gemma bibat et Sarrano dormiat ostro ;
condit opes alius defossoque incubat auro ;
hic stupet attonitus rostris ; hunc plausus hiantem
per cuneos geminatus enim plebisque patrumque
corripuit ; gaudent perfusi sanguine fratrum, 510
exilioque domos et dulcia limina mutant
atque alio patriam quaerunt sub sole iacentem.
agricola incurvo terram dimovit aratro :
hinc anni labor, hinc patriam parvosque nepotes
sustinet, hinc armenta boum meritosque iuvencos.
nec requies, quin aut pomis exuberet annus
aut fetu pecorum aut Cerealis mergite culmi,
proventuque oneret sulcos atque horrea vincat.
venit hiemps : teritur Sicyonia baca trapetis,
glande sues laeti redeunt, dant arbuta silvae ; 520
et varios ponit fetus autumnus, et alte
mitis in apricis coquitur vindemia saxis.
interea dulces pendent circum oscula nati,
casta pudicitiam servat domus, ubera vaccae
lactea demittunt, pinguesque in gramine laeto

514 Penates.

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inter se adversis luctantur cornibus haedi.
ipse dies agitat festos fususque per herbam,
ignis ubi in medio et socii cratera coronant,
te libans, Lenaee, vocat, pecorisque magistris
velocis iaculi certamina ponit in ulmo, 530
corporaque agresti nudant praedura palaestrae.
hanc olim veteres vitam coluere Sabini,
hanc Remus et frater, sic fortis Etruria crevit
scilicet et rerum facta est pulcherrima Roma,
septemque una sibi muro circumdedit arces.
ante etiam sceptrum Dictaei regis et ante
inpia quam caesis gens est epulata iuvencis,
aureus hanc vitam in terris Saturnus agebat ;
necdum etiam audierant inflari classica, necdum
inpositos duris crepitare incudibus enses. 540
sed nos inmensum spatiis confecimus aequor,
et iam tempus equum fumantia solvere colla.

531 perdura. 542 spumantia.

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LIBER TERTIUS

Te quoque, magna Pales, et te memorande canemus
pastor ab Amphryso, vos, silvae amnesque Lycaei.
cetera, quae vacuas tenuissent carmine mentes,
omnia iam vulgata : quis aut Eurysthea durum,
aut inlaudati nescit Busiridis aras ?
cui non dictus Hylas puer, et Latonia Delos,
Hippodameque, umeroque Pelops insignis eburno,
acer equis ? temptanda via est, qua me quoque possim
tollere humo victorque virum volitare per ora.
primus ego in patriam mecum, modo vita supersit, 10
Aonio rediens deducam vertice Musas ;
primus Idumaeas referam tibi, Mantua, palmas
et viridi in campo templum de marmore ponam
propter aquam, tardis ingens ubi flexibus errat
Mincius et tenera praetexit harundine ripas.
in medio mihi Caesar erit templumque tenebit.
illi victor ego et Tyrio conspectus in ostro
centum quadriiugos agitabo ad flumina currus.
cuncta mihi Alpheum linquens lucosque Molorchi
cursibus et crudo decernet Graecia caestu. 20
ipse caput tonsae foliis ornatus olivae
dona feram. iam nunc sollemnes ducere pompas
ad delubra iuvat caesosque videre iuvencos ;
vel scaena ut versis discedat frontibus, utque
purpurea intexti tollant aulaea Britanni.

3 carmina. 20 decernit.

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in foribus pugnam ex auro solidoque elephanto
Gangaridum faciam victorisque arma Quirini,
atque hic undantem bello magnumque fluentem
Nilum, ac navali surgentes aere columnas.
addam urbes Asiae domitas pulsumque Niphaten 30
fidentemque fuga Parthum versisque sagittis,
et duo rapta manu diverso ex hoste tropaea
bisque triumphatas utroque ab litore gentes.
stabunt et Parii lapides, spirantia signa,
Assaraci proles demissaeque ab Iove gentis
nomina, Trosque parens et Troiae Cynthius auctor.
invidia infelix Furias amnemque severum
Cocyti metuet tortosque Ixionis angues
inmanemque rotam et non exsuperabile saxum.
interea Dryadum silvas saltusque sequamur 40
intactos, tua, Maecenas, haud mollia iussa.
te sine nil altum mens incohat; en age segnes
rumpe moras; vocat ingenti clamore Cithaeron
Taÿgetique canes domitrixque Epidaurus equorum
et vox adsensu nemorum ingeminata remugit.
mox tamen ardentes accingar dicere pugnas
Caesaris, et nomen fama tot ferre per annos,
Tithoni prima quot abest ab origine Caesar.
seu quis Olympiacae miratus praemia palmae
pascit equos, seu quis fortes ad aratra iuvencos, 50
corpora praecipue matrum legat. optima torvae
forma bovis, cui turpe caput, cui plurima cervix,
et crurum tenus a mento palearia pendent;
tum longo nullus lateri modus; omnia magna,
pes etiam; et camuris hirtae sub cornibus aures.
nec mihi displiceat maculis insignis et albo,
aut iuga detractans interdumque aspera cornu
et faciem tauro propior, quaeque ardua tota,
et gradiens ima verrit vestigia cauda.
aetas Lucinam iustosque pati hymenaeos 60
desinit ante decem, post quattuor incipit annos;

28 orbes. 50 pascet. 56 tibi.

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cetera nec feturae habilis nec fortis aratris.
interea, superat gregibus dum laeta iuventas,
solve mares ; mitte in Venerem pecuaria primus,
atque aliam ex alia generando suffice prolem.
optima quaeque dies miseris mortalibus aevi
prima fugit ; subeunt morbi tristisque senectus
et labor, et durae rapit inclementia mortis.
semper erunt, quarum mutari corpora malis :
semper enim refice ac, ne post amissa requiras, 70
anteveni, et subolem armento sortire quotannis.
nec non et pecori est idem delectus equino.
tu modo, quos in spem statues submittere gentis,
praecipuum iam inde a teneris inpende laborem.
continuo pecoris generosi pullus in arvis
altius ingreditur et mollia crura reponit ;
primus et ire viam et fluvios temptare minantes
audet, et ignoto sese committere ponti,
nec vanos horret strepitus. illi ardua cervix
argutumque caput, brevis alvus obesaque terga, 80
luxuriatque toris animosum pectus. honesti
spadices glaucique, color deterrimus albis
et gilvo. tum, si qua sonum procul arma dedere,
stare loco nescit, micat auribus et tremit artus,
collectumque fremens volvit sub naribus ignem.
densa iuba, et dextro iactata recumbit in armo ;
at duplex agitur per lumbos spina, cavatque
tellurem et solido graviter sonat ungula cornu.
talis Amyclaei domitus Pollucis habenis
Cyllarus et, quorum Grai meminere poetae, 90
Martis equi biiuges et magni currus Achilli.
talis et ipse iubam cervice effudit equina
coniugis adventu pernix Saturnus, et altum
Pelion hinnitu fugiens inplevit acuto.
hunc quoque, ubi aut morbo gravis aut iam segnior annis
deficit, abde domo nec turpi ignosce senectae.

63 iuventus. 69 mavis. 72 dilectus. 85 premens.

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frigidus in Venerem senior, frustraque laborem
ingratum trahit, et, si quando ad proelia ventum est,
ut quondam in stipulis magnus sine viribus ignis,
incassum furit. ergo animos aevumque notabis 100
praecipue ; hinc alias artes prolemque parentum
et quis cuique dolor victo, quae gloria palmae.
nonne vides, cum praecipiti certamine campum
corripuere ruuntque effusi carcere currus,
cum spes arrectae iuvenum, exsultantiaque haurit
corda pavor pulsans ? illi instant verbere torto
et proni dant lora, volat vi fervidus axis ;
iamque humiles, iamque elati sublime videntur
aëra per vacuum ferri atque adsurgere in auras ;
nec mora nec requies ; at fulvae nimbus harenae 110
tollitur, umescunt spumis flatuque sequentum :
tantus amor laudum, tantae est victoria curae.
primus Erichthonius currus et quattuor ausus
iungere equos, rapidusque rotis insistere victor.
frena Pelethronii Lapithae gyrosque dedere
inpositi dorso atque equitem docuere sub armis
insultare solo et gressus glomerare superbos.
aequus uterque labor, aeque iuvenemque magistri
exquirunt calidumque animis et cursibus acrem,
quamvis saepe fuga versos ille egerit hostes 120
et patriam Epirum referat fortesque Mycenas
Neptunique ipsa deducat origine gentem.

his animadversis instant sub tempus et omnes
inpendunt curas denso distendere pingui,
quem legere ducem et pecori dixere maritum :
florentesque secant herbas fluviosque ministrant
farraque, ne blando nequeat superesse labori
invalidique patrum referant ieiunia nati.
ipsa autem macie tenuant armenta volentes,
atque, ubi concubitus primos iam nota voluptas 130
sollicitat, frondesque negant et fontibus arcent.
saepe etiam cursu quatiunt et sole fatigant,

125 pecoris . . . magistrum. 130 voluntas.

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cum graviter tunsis gemit area frugibus, et cum
surgentem ad Zephyrum paleae iactantur inanes.
hoc faciunt, nimio ne luxu obtunsior usus
sit genitali arvo et sulcos oblimet inertes,
sed rapiat sitiens Venerem interiusque recondat.
rursus cura patrum cadere et succedere matrum
incipit, exactis gravidae cum mensibus errant.
non illas gravibus quisquam iuga ducere plaustris, 140
non saltu superare viam sit passus et acri
carpere prata fuga fluviosque innare rapaces.
saltibus in vacuis pascunt et plena secundum
flumina, muscus ubi et viridissima gramine ripa,
speluncaeque tegant et saxea procubet umbra.
est lucos Silari circa ilicibusque virentem
plurimus Alburnum volitans, cui nomen asilo
Romanum est, oestrum Grai vertere vocantes,
asper, acerba sonans, quo tota exterrita silvis
diffugiunt armenta ; furit mugitibus aether 150
concussus silvaeque et sicci ripa Tanagri.
hoc quondam monstro horribiles exercuit iras
Inachiae Iuno pestem meditata iuvencae.
hunc quoque, nam mediis fervoribus acrior instat,
arcebis gravido pecori, armentaque pasces
sole recens orto aut noctem ducentibus astris.
post partum cura in vitulos traducitur omnis,
continuoque notas et nomina gentis inurunt,
et quos aut pecori malint submittere habendo
aut aris servare sacros aut scindere terram 160
et campum horrentem fractis invertere glaebis.
cetera pascuntur virides armenta per herbas ;
tu quos ad studium atque usum formabis agrestem,
iam vitulos hortare viamque insiste domandi,
dum faciles animi iuvenum, dum mobilis aetas.
ac primum laxos tenui de vimine circlos
cervici subnecte ; dehinc, ubi libera colla
servitio adsuerint, ipsis e torquibus aptos

144 gramina ripae. 163 studia. 166 circos.

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iunge pares et coge gradum conferre iuvencos ;
atque illis iam saepe rotae ducantur inanes 170
per terram et summo vestigia pulvere signent ;
post valido nitens sub pondere faginus axis
instrepat et iunctos temo trahat aereus orbes.
interea pubi indomitae non gramina tantum
nec vescas salicum frondes ulvamque palustrem,
sed frumenta manu carpes sata ; nec tibi fetae
more patrum nivea inplebunt mulctraria vaccae,
sed tota in dulces consument ubera natos.
sin ad bella magis studium turmasque feroces,
aut Alphea rotis praelabi flumina Pisae 180
et Iovis in luco currus agitare volantes,
primus equi labor est animos atque arma videre
bellantum lituosque pati tractuque gementem
ferre rotam et stabulo frenos audire sonantes ;
tum magis atque magis blandis gaudere magistri
laudibus et plausae sonitum cervicis amare.
atque haec iam primo depulsus ab ubere matris
audeat, inque vicem det mollibus ora capistris
invalidus etiamque tremens, etiam inscius aevi.
at tribus exactis ubi quarta accesserit aestas, 190
carpere mox gyrum incipiat gradibusque sonare
compositis sinuetque alterna volumina crurum,
sitque laboranti similis ; tum cursibus auras,
tum vocet, ac per aperta volans ceu liber habenis
aequora vix summa vestigia ponat harena ;
qualis Hyperboreis Aquilo cum densus ab oris
incubuit, Scythiaeque hiemes atque arida differt
nubila : tum segetes altae campique natantes
lenibus horrescunt flabris, summaeque sonorem
dant silvae, longique urguent ad litora fluctus ; 200
ille volat simul arva fuga, simul aequora verrens.
hic vel ad Elei metas et maxima campi
sudabit spatia et spumas aget ore cruentas,
Belgica vel molli melius feret esseda collo.

188 audiat. 190 acceperit. 202 hinc. 204 bellica.

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tum demum crassa magnum farragine corpus
crescere iam domitis sinito : namque ante domandum
ingentes tollent animos prensique negabunt
verbera lenta pati et duris parere lupatis.
sed non ulla magis vires industria firmat,
quam Venerem et caeci stimulos avertere amoris, 210
sive boum sive est cui gratior usus equorum.
atque ideo tauros procul atque in sola relegant
pascua post montem oppositum et trans flumina lata,
aut intus clausos satura ad praesepia servant.
carpit enim vires paulatim uritque videndo
femina, nec nemorum patitur meminisse nec herbae
dulcibus illa quidem inlecebris, et saepe superbos
cornibus inter se subigit decernere amantes.
pascitur in magna Sila formosa iuvenca :
illi alternantes multa vi proelia miscent 220
vulneribus crebris ; lavit ater corpora sanguis,
versaque in obnixos urguentur cornua vasto
cum gemitu ; reboant silvaeque et longus Olympus.
nec mos bellantes una stabulare, sed alter
victus abit longeque ignotis exsulat oris,
multa gemens ignominiam plagasque superbi
victoris, tum, quos amisit inultus, amores ;
et stabula aspectans regnis excessit avitis.
ergo omni cura vires exercet et inter
dura iacet pernox instrato saxa cubili, 230
frondibus hirsutis et carice pastus acuta,
et temptat sese, atque irasci in cornua discit
arboris obnixus trunco, ventosque lacessit
ictibus, et sparsa ad pugnam proludit harena.
post ubi collectum robur viresque refectae,
signa movet, praecepsque oblitum fertur in hostem ;
fluctus uti, medio coepit cum albescere ponto,
longius ex altoque sinum trahit, utque volutus
ad terras inmane sonat per saxa, neque ipso

223 magnus. 230 pernix. 235 receptae.
237 ut in medio.

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monte minor procumbit, at ima exaestuat unda 240
verticibus nigramque alte subiectat harenam.
omne adeo genus in terris hominumque ferarumque,
et genus aequoreum, pecudes pictaeque volucres,
in furias ignemque ruunt: amor omnibus idem.
tempore non alio catulorum oblita leaena
saevior erravit campis, nec funera vulgo
tam multa informes ursi stragemque dedere
per silvas; tum saevus aper, tum pessima tigris;
heu male tum Libyae solis erratur in agris.
nonne vides, ut tota tremor pertemptet equorum 250
corpora, si tantum notas odor attulit auras?
ac neque eos iam frena virum neque verbera saeva,
non scopuli rupesque cavae atque obiecta retardant
flumina correptosque unda torquentia montes.
ipse ruit dentesque Sabellicus exacuit sus,
et pede prosubigit terram, fricat arbore costas,
atque hinc atque illinc umeros ad vulnera durat.
quid iuvenis, magnum cui versat in ossibus ignem
durus amor? nempe abruptis turbata procellis
nocte natat caeca serus freta; quem super ingens 260
porta tonat caeli et scopulis inlisa reclamant
aequora; nec miseri possunt revocare parentes
nec moritura super crudeli funere virgo.
quid lynces Bacchi variae et genus acre luporum
atque canum? quid, quae inbelles dant proelia cervi?
scilicet ante omnes furor est insignis equarum;
et mentem Venus ipsa dedit, quo tempore Glauci
Potniades malis membra absumpsere quadrigae.
illas ducit amor trans Gargara transque sonantem
Ascanium; superant montes et flumina tranant, 270
continuoque avidis ubi subdita flamma medullis—
vere magis, quia vere calor redit ossibus—illae
ore omnes versae in Zephyrum stant rupibus altis,
exceptantque leves auras et saepe sine ullis
coniugiis vento gravidae—mirabile dictu—

274 exspectant.

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saxa per et scopulos et depressas convalles
diffugiunt, non, Eure, tuos, neque Solis ad ortus,
in Borean Caurumque, aut unde nigerrimus Auster
nascitur et pluvio contristat frigore caelum.
hic demum, hippomanes vero quod nomine dicunt 280
pastores, lentum destillat ab inguine virus,
hippomanes, quod saepe malae legere novercae
miscueruntque herbas et non innoxia verba.
sed fugit interea, fugit inreparabile tempus,
singula dum capti circumvectamur amore.
hoc satis armentis: superat pars altera curae,
lanigeros agitare greges hirtasque capellas.
hic labor, hinc laudem fortes sperate coloni.
nec sum animi dubius, verbis ea vincere magnum
quam sit, et angustis hunc addere rebus honorem; 290
sed me Parnasi deserta per ardua dulcis
raptat amor; iuvat ire iugis, qua nulla priorum
Castaliam molli devertitur orbita clivo.
nunc, veneranda Pales, magno nunc ore sonandum.
incipiens stabulis edico in mollibus herbam
carpere oves, dum mox frondosa reducitur aestas,
et multa duram stipula filicumque maniplis
sternere subter humum, glacies ne frigida laedat
molle pecus, scabiemque ferat turpesque podagras.
post hinc digressus iubeo frondentia capris 300
arbuta sufficere et fluvios praebere recentes,
et stabula a ventis hiberno opponere soli
ad medium conversa diem, cum frigidus olim
iam cadit extremoque inrorat Aquarius anno.
haec quoque non cura nobis leviore tuendae,
nec minor usus erit, quamvis Milesia magno
vellera mutentur Tyrios incocta rubores:
densior hinc suboles, hinc largi copia lactis;
quam magis exhausto spumaverit ubere mulctra,
laeta magis pressis manabunt flumina mammis. 310
nec minus interea barbas incanaque menta

305 hae. 309 quo.

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Cinyphii tondent hirci saetasque comantes
usum in castrorum et miseris velamina nautis.
pascuntur vero silvas et summa Lycaei
horrentesque rubos et amantes ardua dumos;
atque ipsae memores redeunt in tecta suosque
ducunt, et gravido superant vix ubere limen.
ergo omni studio glaciem ventosque nivales,
quo minor est illis curae mortalis egestas,
avertes victumque feres et virgea laetus 320
pabula, nec tota claudes faenilia bruma.
at vero Zephyris cum laeta vocantibus aestas
in saltus utrumque gregem atque in pascua mittet,
Luciferi primo cum sidere frigida rura
carpamus, dum mane novum, dum gramina canent,
et ros in tenera pecori gratissimus herba.
inde ubi quarta sitim caeli collegerit hora
et cantu querulae rumpent arbusta cicadae,
ad puteos aut alta greges ad stagna iubebo
currentem ilignis potare canalibus undam; 330
aestibus at mediis umbrosam exquirere vallem,
sicubi magna Iovis antiquo robore quercus
ingentes tendat ramos, aut sicubi nigrum
ilicibus crebris sacra nemus accubet umbra;
tum tenues dare rursus aquas et pascere rursus
solis ad occasum, cum frigidus aëra vesper
temperat et saltus reficit iam roscida luna
litoraque alcyonem resonant, acalanthida dumi.
quid tibi pastores Libyae, quid pascua versu
prosequar et raris habitata mapalia tectis? 340
saepe diem noctemque et totum ex ordine mensem
pascitur itque pecus longa in deserta sine ullis
hospitiis: tantum campi iacet. omnia secum
armentarius Afer agit, tectumque Laremque
armaque Amyclaeumque canem Cressamque pharetram;
non secus ac patriis acer Romanus in armis

323 mittes. 329 iubeto.

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iniusto sub fasce viam cum carpit, et hosti
ante exspectatum positis stat in agmine castris.
at non, qua Scythiae gentes Maeotiaque unda,
turbidus et torquens flaventes Hister harenas, 35
quaque redit medium Rhodope porrecta sub axem.
illic clausa tenent stabulis armenta, neque ullae
aut herbae campo apparent aut arbore frondes;
sed iacet aggeribus niveis informis et alto
terra gelu late septemque adsurgit in ulnas:
semper hiemps, semper spirantes frigora Cauri.
tum sol pallentes haud umquam discutit umbras,
nec cum invectus equis altum petit aethera, nec cum
praecipitem Oceani rubro lavit aequore currum.
concrescunt subitae currenti in flumine crustae 360
undaque iam tergo ferratos sustinet orbes,
puppibus illa prius, patulis nunc hospita plaustris;
aeraque dissiliunt ultro, vestesque rigescunt
indutae, caeduntque securibus umida vina,
et totae solidam in glaciem vertere lacunae,
stiriaque inpexis induruit horrida barbis.
interea toto non setius aëre ninguit:
intereunt pecudes, stant circumfusa pruinis
corpora magna boum, confertoque agmine cervi
torpent mole nova et summis vix cornibus exstant. 370
hos non inmissis canibus, non cassibus ullis
puniceaeve agitant pavidos formidine pinnae,
sed frustra oppositum trudentes pectore montem
comminus obtruncant ferro, graviterque rudentes
caedunt, et magno laeti clamore reportant.
ipsi in defossis specubus secura sub alta
otia agunt terra, congestaque robora totasque
advolvere focis ulmos ignique dedere.
hic noctem ludo ducunt, et pocula laeti
fermento atque acidis imitantur vitea sorbis. 38
talis Hyperboreo septem subiecta trioni

369 confecto.

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gens effrena virum Rhipaeo tunditur Euro
et pecudum fulvis velatur corpora saetis.
  si tibi lanitium curae, primum aspera silva
lappaeque tribolique absint; fuge pabula laeta;
continuoque greges villis lege mollibus albos.
illum autem, quamvis aries sit candidus ipse,
nigra subest udo tantum cui lingua palato,
reice, ne maculis infuscet vellera pullis
nascentum, plenoque alium circumspice campo. 390
munere sic niveo lanae, si credere dignum est,
Pan deus Arcadiae captam te, Luna, fefellit
in nemora alta vocans; nec tu aspernata vocantem.
  at cui lactis amor, cytisum lotosque frequentes
ipse manu salsasque ferat praesepibus herbas.
hinc et amant fluvios magis, et magis ubera tendunt
et salis occultum referunt in lacte saporem.
multi iam excretos prohibent a matribus haedos
primaque ferratis praefigunt ora capistris.
quod surgente die mulsere horisque diurnis, 400
nocte premunt; quod iam tenebris et sole cadente,
sub lucem exportant calathis—adit oppida pastor—
aut parco sale contingunt hiemique reponunt.
  nec tibi cura canum fuerit postrema, sed una
veloces Spartae catulos acremque Molossum
pasce sero pingui. numquam custodibus illis
nocturnum stabulis furem incursusque luporum
aut inpacatos a tergo horrebis Hiberos.
saepe etiam cursu timidos agitabis onagros,
et canibus leporem, canibus venabere dammas; 410
saepe volutabris pulsos silvestribus apros
latratu turbabis agens montesque per altos
ingentem clamore premes ad retia cervum.
  disce et odoratam stabulis accendere cedrum
galbaneoque agitare graves nidore chelydros.
saepe sub inmotis praesepibus aut mala tactu
vipera delituit caelumque exterrita fugit,

412 terrebis.

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aut tecto adsuetus coluber succedere et umbrae,
pestis acerba boum, pecorique adspergere virus,
fovit humum. cape saxa manu, cape robora, pastor,
tollentemque minas et sibila colla tumentem 421
deice. iamque fuga timidum caput abdidit alte,
cum medii nexus extremaeque agmina caudae
solvuntur, tardosque trahit sinus ultimus orbes.
est etiam ille malus Calabris in saltibus anguis,
squamea convolvens sublato pectore terga
atque notis longam maculosus grandibus alvum,
qui, dum amnes ulli rumpuntur fontibus et dum
vere madent udo terrae ac pluvialibus Austris,
stagna colit, ripisque habitans hic piscibus atram 430
inprobus ingluviem ranisque loquacibus explet;
postquam exusta palus, terraeque ardore dehiscunt,
exsilit in siccum et flammantia lumina torquens
saevit agris, asperque siti atque exterritus aestu.
ne mihi tum molles sub divo carpere somnos
neu dorso nemoris libeat iacuisse per herbas,
cum positis novus exuviis nitidusque iuventa
volvitur, aut catulos tectis aut ova relinquens,
arduus ad solem et linguis micat ore trisulcis.
morborum quoque te causas et signa docebo. 440
turpis oves temptat scabies, ubi frigidus imber
altius ad vivum persedit et horrida cano
bruma gelu, vel cum tonsis inlotus adhaesit
sudor et hirsuti secuerunt corpora vepres.
dulcibus idcirco fluviis pecus omne magistri
perfundunt, udisque aries in gurgite villis
mersatur missusque secundo defluit amni;
aut tonsum tristi contingunt corpus amurca
et spumas miscent argenti vivaque sulpura
Idaeasque pices et pingues unguine ceras 450
scillamque elleborosque graves nigrumque bitumen.
non tamen ulla magis praesens fortuna laborum est,

422 namque. 434 exercitus. 443 inlutus.
449 et sulpura viva.

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quam si quis ferro potuit rescindere summum
ulceris os ; alitur vitium vivitque tegendo,
dum medicas adhibere manus ad vulnera pastor
abnegat et meliora deos sedet omina poscens.
quin etiam, ima dolor balantum lapsus ad ossa
cum furit atque artus depascitur arida febris,
profuit incensos aestus avertere et inter
ima ferire pedis salientem sanguine venam, 460
Bisaltae quo more solent acerque Gelonus ;
cum fugit in Rhodopen atque in deserta Getarum
et lac concretum cum sanguine potat equino.
quam procul aut molli succedere saepius umbrae
videris, aut summas carpentem ignavius herbas
extremamque sequi aut medio procumbere campo
pascentem et serae solam decedere nocti ;
continuo culpam ferro compesce, priusquam
dira per incautum serpant contagia vulgus.
non tam creber agens hiemem ruit aequore turbo, 470
quam multae pecudum pestes. nec singula morbi
corpora corripiunt, sed tota aestiva repente,
spemque gregemque simul cunctamque ab origine gentem.
tum sciat, aërias Alpes et Norica si quis
castella in tumulis et Iapydis arva Timavi
nunc quoque post tanto videat desertaque regna
pastorum et longe saltus lateque vacantes.
hic quondam morbo caeli miseranda coorta est
tempestas, totoque autumni incanduit aestu,
et genus omne neci pecudum dedit, omne ferarum, 480
corrupitque lacus, infecit pabula tabo.
nec via mortis erat simplex, sed ubi ignea venis
omnibus acta sitis miseros adduxerat artus,
rursus abundabat fluidus liquor omniaque in se
ossa minutatim morbo collapsa trahebat.
saepe in honore deum medio stans hostia ad aram,
lanea dum nivea circumdatur infula vitta,

475 Iapygis. 481 corripuit. 483 attraxerat.

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inter cunctantes cecidit moribunda ministros.
aut si quam ferro mactaverat ante sacerdos,
inde neque inpositis ardent altaria fibris, 490
nec responsa potest consultus reddere vates,
ac vix suppositi tinguntur sanguine cultri
summaque ieiuna sanie infuscatur harena.
hinc laetis vituli vulgo moriuntur in herbis
et dulces animas plena ad praesepia reddunt ;
hinc canibus blandis rabies venit, et quatit aegros
tussis anhela sues ac faucibus angit obesis.
labitur infelix studiorum atque inmemor herbae
victor equus fontesque avertitur et pede terram
crebra ferit ; demissae aures, incertus ibidem 500
sudor et ille quidem morituris frigidus, aret
pellis et ad tactum tractanti dura resistit.
haec ante exitium primis dant signa diebus ;
sin in processu coepit crudescere morbus,
tum vero ardentes oculi atque attractus ab alto
spiritus, interdum gemitu gravis, imaque longo
ilia singultu tendunt, it naribus ater
sanguis et obsessas fauces premit aspera lingua.
profuit inserto latices infundere cornu
Lenaeos ; ea visa salus morientibus una ; 510
mox erat hoc ipsum exitio, furiisque refecti
ardebant ipsique suos iam morte sub aegra—
di meliora piis erroremque hostibus illum !—
discissos nudis laniabant dentibus artus.
ecce autem duro fumans sub vomere taurus
concidit et mixtum spumis vomit ore cruorem
extremosque ciet gemitus. it tristis arator
maerentem abiungens fraterna morte iuvencum,
atque opere in medio defixa relinquit aratra.
non umbrae altorum nemorum, non mollia possunt
prata movere animum, non qui per saxa volutus 521
purior electro campum petit amnis ; at ima
solvuntur latera atque oculos stupor urguet inertes,

513 ardoremque. 519 reliquit.

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ad terramque fluit devexo pondere cervix.
quid labor aut benefacta iuvant? quid vomere terras
invertisse graves? atqui non Massica Bacchi
munera, non illis epulae nocuere repostae:
frondibus et victu pascuntur simplicis herbae,
pocula sunt fontes liquidi atque exercita cursu
flumina, nec somnos abrumpit cura salubres. 530
tempore non alio dicunt regionibus illis
quaesitas ad sacra boves Iunonis et uris
inparibus ductos alta ad donaria currus.
ergo aegre rastris terram rimantur et ipsis
unguibus infodiunt fruges montesque per altos
contenta cervice trahunt stridentia plaustra.
non lupus insidias explorat ovilia circum
nec gregibus nocturnus obambulat; acrior illum
cura domat; timidi dammae cervique fugaces
nunc interque canes et circum tecta vagantur. 540
iam maris inmensi prolem et genus omne natantum
litore in extremo, ceu naufraga corpora, fluctus
proluit; insolitae fugiunt in flumina phocae.
interit et curvis frustra defensa latebris
vipera et attoniti squamis adstantibus hydri.
ipsis est aër avibus non aequus, et illae
praecipites alta vitam sub nube relinquunt.
praeterea iam nec mutari pabula refert
quaesitaeque nocent artes; cessere magistri,
Phillyrides Chiron Amythaoniusque Melampus. 550
saevit, et in lucem Stygiis emissa tenebris
pallida Tisiphone Morbos agit ante Metumque,
inque dies avidum surgens caput altius effert.
balatu pecorum et crebris mugitibus amnes
arentesque sonant ripae collesque supini.
iamque catervatim dat stragem atque aggerat ipsis
in stabulis turpi dilapsa cadavera tabo,
donec humo tegere ac foveis abscondere discunt.
nam neque erat coriis usus nec viscera quisquam

534 ipsi. 549 cessare. 555 horrentes.

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aut undis abolere potest aut vincere flamma ; 560
ne tondere quidem morbo inluvieque peresa
vellera nec telas possunt attingere putres ;
verum etiam, invisos si quis temptaret amictus,
ardentes papulae atque inmundus olentia sudor
membra sequebatur, nec longo deinde moranti
tempore contactos artus sacer ignis edebat.

563 temptarat.

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LIBER QUARTUS

PROTINUS aërii mellis caelestia dona
exsequar. hanc etiam, Maecenas, aspice partem.
admiranda tibi levium spectacula rerum,
magnanimosque duces totiusque ordine gentis
mores et studia et populos et proelia dicam.
in tenui labor ; at tenuis non gloria, si quem
numina laeva sinunt auditque vocatus Apollo.
principio sedes apibus statioque petenda,
quo neque sit ventis aditus—nam pabula venti
ferre domum prohibent—neque oves haedique petulci
floribus insultent, aut errans bucula campo 11
decutiat rorem et surgentes atterat herbas.
absint et picti squalentia terga lacerti
pinguibus a stabulis meropesque aliaeque volucres,
et manibus Procne pectus signata cruentis ;
omnia nam late vastant ipsasque volantes
ore ferunt dulcem nidis inmitibus escam.
at liquidi fontes et stagna virentia musco
adsint et tenuis fugiens per gramina rivus,
palmaque vestibulum aut ingens oleaster inumbret, 20
ut, cum prima novi ducent examina reges
vere suo, ludetque favis emissa iuventus,
vicina invitet decedere ripa calori
obviaque hospitiis teneat frondentibus arbos.
in medium, seu stabit iners seu profluet umor,
transversas salices et grandia conice saxa,

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pontibus ut crebris possint consistere et alas
pandere ad aestivum solem, si forte morantes
sparserit aut praeceps Neptuno inmerserit Eurus.
haec circum casiae virides et olentia late 30
serpulla et graviter spirantis copia thymbrae
floreat, inriguumque bibant violaria fontem.
ipsa autem, seu corticibus tibi suta cavatis
seu lento fuerint alvaria vimine texta,
angustos habeant aditus : nam frigore mella
cogit hiemps, eademque calor liquefacta remittit.
utraque vis apibus pariter metuenda ; neque illae
nequiquam in tectis certatim tenuia cera
spiramenta linunt fucoque et floribus oras
explent, collectumque haec ipsa ad munera gluten 40
et visco et Phrygiae servant pice lentius Idae.
saepe etiam effossis, si vera est fama, latebris
sub terra fovere Larem, penitusque repertae
pumicibusque cavis exesaeque arboris antro.
tu tamen et levi rimosa cubilia limo
ungue fovens circum et raras superinice frondes.
neu propius tectis taxum sine, neve rubentes
ure foco cancros, altae neu crede paludi,
aut ubi odor caeni gravis aut ubi concava pulsu
saxa sonant vocisque offensa resultat imago. 50
quod superest, ubi pulsam hiemem Sol aureus egit
sub terras caelumque aestiva luce reclusit,
illae continuo saltus silvasque peragrant
purpureosque metunt flores et flumina libant
summa leves. hinc nescio qua dulcedine laetae
progeniem nidosque fovent, hinc arte recentes
excudunt ceras et mella tenacia fingunt.
hinc ubi iam emissum caveis ad sidera caeli
nare per aestatem liquidam suspexeris agmen
obscuramque trahi vento mirabere nubem, 60
contemplator : aquas dulces et frondea semper
tecta petunt. huc tu iussos adsperge sapores,

43 fodere. 45 e levi. 58 hic.

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trita melisphylla et cerinthae ignobile gramen,
tinnitusque cie et Matris quate cymbala circum :
ipsae consident medicatis sedibus, ipsae
intima more suo sese in cunabula condent.
sin autem ad pugnam exierint—nam saepe duobus
regibus incessit magno discordia motu,
continuoque animos vulgi et trepidantia bello
corda licet longe praesciscere ; namque morantes 70
Martius ille aeris rauci canor increpat et vox
auditur fractos sonitus imitata tubarum ;
tum trepidae inter se coëunt pinnisque coruscant
spiculaque exacuunt rostris aptantque lacertos,
et circa reges ipsa ad praetoria densae
miscentur magnisque vocant clamoribus hostem.
ergo ubi ver nactae sudum camposque patentes,
erumpunt portis : concurritur ; aethere in alto
fit sonitus ; magnum mixtae glomerantur in orbem
praecipitesque cadunt ; non densior aëre grando 80
nec de concussa tantum pluit ilice glandis.
ipsi per medias acies insignibus alis
ingentes animos angusto in pectore versant,
usque adeo obnixi non cedere, dum gravis aut hos
aut hos versa fuga victor dare terga subegit.
hi motus animorum atque haec certamina tanta
pulveris exigui iactu compressa quiescunt.
verum ubi ductores acie revocaveris ambo,
deterior qui visus, eum, ne prodigus obsit,
dede neci ; melior vacua sine regnet in aula. 90
alter erit maculis auro squalentibus ardens ;
nam duo sunt genera : hic melior, insignis et ore
et rutilis clarus squamis ; ille horridus alter
desidia, latamque trahens inglorius alvum.
ut binae regum facies, ita corpora plebis.
namque aliae turpes horrent, ceu pulvere ab alto
cum venit et sicco terram spuit ore viator
aridus ; elucent aliae et fulgore coruscant,

87 quiescent. 88 ambos.

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ardentes auro et paribus lita corpora guttis.
haec potior suboles, hinc caeli tempore certo 100
dulcia mella premes, nec tantum dulcia, quantum
et liquida et durum Bacchi domitura saporem.
at cum incerta volant caeloque examina ludunt
contemnuntque favos et frigida tecta relinquunt,
instabiles animos ludo prohibebis inani.
nec magnus prohibere labor : tu regibus alas
eripe ; non illis quisquam cunctantibus altum
ire iter aut castris audebit vellere signa.
invitent croceis halantes floribus horti
et custos furum atque avium cum falce saligna 110
Hellespontiaci servet tutela Priapi.
ipse thymum pinosque ferens de montibus altis
tecta serat late circum, cui talia curae ;
ipse labore manum duro terat, ipse feraces
figat humo plantas et amicos inriget imbres.
atque equidem, extremo ni iam sub fine laborum
vela traham et terris festinem advertere proram,
forsitan et, pingues hortos quae cura colendi
ornaret, canerem, biferique rosaria Paesti,
quoque modo potis gauderent intiba rivis 120
et virides apio ripae, tortusque per herbam
cresceret in ventrem cucumis ; nec sera comantem
narcissum aut flexi tacuissem vimen acanthi
pallentesque hederas et amantes litora myrtos.
namque sub Oebaliae memini me turribus altis,
qua niger umectat flaventia culta Galaesus,
Corycium vidisse senem, cui pauca relicti
iugera ruris erant, nec fertilis illa iuvencis
nec pecori opportuna seges nec commoda Baccho.
hic rarum tamen in dumis holus albaque circum 130
lilia verbenasque premens vescumque papaver,
regum aequabat opes animis, seraque revertens
nocte domum dapibus mensas onerabat inemptis.
primus vere rosam atque autumno carpere poma,

112 tinos. 125 arcis.

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et cum tristis hiemps etiamnum frigore saxa
rumperet et glacie cursus frenaret aquarum,
ille comam mollis iam tondebat hyacinthi
aestatem increpitans seram Zephyrosque morantes.
ergo apibus fetis idem atque examine multo
primus abundare et spumantia cogere pressis 140
mella favis ; illi tiliae atque uberrima pinus,
quotque in flore novo pomis se fertilis arbos
induerat, totidem autumno matura tenebat.
ille etiam seras in versum distulit ulmos
eduramque pirum et spinos iam pruna ferentes
iamque ministrantem platanum potantibus umbras.
verum haec ipse equidem spatiis exclusus iniquis
praetereo atque aliis post me memoranda relinquo.
nunc age, naturas apibus quas Iuppiter ipse
addidit, expediam, pro qua mercede canoros 150
Curetum sonitus crepitantiaque aera secutae
Dictaeo caeli regem pavere sub antro.
solae communes natos, consortia tecta
urbis habent, magnisque agitant sub legibus aevum,
et patriam solae et certos novere Penates ;
venturaeque hiemis memores aestate laborem
experiuntur et in medium quaesita reponunt.
namque aliae victu invigilant et foedere pacto
exercentur agris ; pars intra saepta domorum
narcissi lacrimam et lentum de cortice gluten 160
prima favis ponunt fundamina, deinde tenaces
suspendunt ceras ; aliae spem gentis adultos
educunt fetus ; aliae purissima mella
stipant, et liquido distendunt nectare cellas.
sunt, quibus ad portas cecidit custodia sorti,
inque vicem speculantur aquas et nubila caeli ;
aut onera accipiunt venientum, aut agmine facto
ignavum fucos pecus a praesepibus arcent.
fervet opus, redolentque thymo fragrantia mella.
ac veluti lentis Cyclopes fulmina massis 170

141 tinus. 169 fervit.

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cum properant, alii taurinis follibus auras
accipiunt redduntque, alii stridentia tingunt
aera lacu ; gemit inpositis incudibus Aetna ;
illi inter sese magna vi bracchia tollunt
in numerum, versantque tenaci forcipe ferrum :
non aliter, si parva licet componere magnis,
Cecropias innatus apes amor urguet habendi,
munere quamque suo. grandaevis oppida curae
et munire favos et daedala fingere tecta.
at fessae multa referunt se nocte minores, 180
crura thymo plenae ; pascuntur et arbuta passim
et glaucas salices casiamque crocumque rubentem
et pinguem tiliam et ferrugineos hyacinthos.
omnibus una quies operum, labor omnibus unus :
mane ruunt portis ; nusquam mora ; rursus easdem
vesper ubi e pastu tandem decedere campis
admonuit, tum tecta petunt, tum corpora curant ;
fit sonitus mussantque oras et limina circum.
post, ubi iam thalamis se composuere, siletur
in noctem fessosque sopor suus occupat artus. 190
nec vero a stabulis pluvia inpendente recedunt
longius, aut credunt caelo adventantibus Euris ;
sed circum tutae sub moenibus urbis aquantur,
excursusque breves temptant, et saepe lapillos,
ut cumbae instabiles fluctu iactante saburram,
tollunt ; his sese per inania nubila librant.
illum adeo placuisse apibus mirabere morem,
quod neque concubitu indulgent nec corpora segnes
in Venerem solvunt aut fetus nixibus edunt ;
verum ipsae e foliis natos, e suavibus herbis 200
ore legunt, ipsae regem parvosque Quirites
sufficiunt, aulasque et cerea regna refingunt.
saepe etiam duris errando in cotibus alas
attrivere ultroque animam sub fasce dedere :
tantus amor florum et generandi gloria mellis.
ergo ipsas quamvis angusti terminus aevi

173 antrum. 185 numquam. 202 refigunt.

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excipiat—neque enim plus septima ducitur aestas—
at genus inmortale manet multosque per annos
stat fortuna domus et avi numerantur avorum.
praeterea regem non sic Aegyptos et ingens 210
Lydia nec populi Parthorum aut Medus Hydaspes
observant. rege incolumi mens omnibus una est;
amisso rupere fidem constructaque mella
diripuere ipsae et crates solvere favorum.
ille operum custos, illum admirantur et omnes
circumstant fremitu denso stipantque frequentes,
et saepe attollunt umeris et corpora bello
obiectant pulchramque petunt per vulnera mortem.
his quidam signis atque haec exempla secuti
esse apibus partem divinae mentis et haustus 220
aetherios dixere; deum namque ire per omnes
terrasque tractusque maris caelumque profundum;
hinc pecudes, armenta, viros, genus omne ferarum,
quemque sibi tenues nascentem arcessere vitas;
scilicet huc reddi deinde ac resoluta referri
omnia, nec morti esse locum, sed viva volare
sideris in numerum atque alto succedere caelo.
si quando sedem angustam servataque mella
thesauris relines, prius haustu sparsus aquarum
ora fove fumosque manu praetende sequaces. 230
bis gravidos cogunt fetus, duo tempora messis,
Taÿgete simul os terris ostendit honestum
Plias, et Oceani spretos pede reppulit amnes,
aut eadem sidus fugiens ubi Piscis aquosi
tristior hibernas caelo descendit in undas.
illis ira modum supra est, laesaeque venenum
morsibus inspirant et spicula caeca relinquunt
adfixae venis, animasque in vulnere ponunt.
sin duram metues hiemem parcesque futuro
contunsosque animos et res miserabere fractas, 240
at suffire thymo cerasque recidere inanes

228 augustam. 230 ore fave. 231 flores. 239 metuens.
241 sufferre thymos.

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quis dubitet? nam saepe favos ignotus adedit
stellio et lucifugis congesta cubilia blattis,
inmunisque sedens aliena ad pabula fucus;
aut asper crabro inparibus se inmiscuit armis,
aut dirum tineae genus, aut invisa Minervae
laxos in foribus suspendit aranea casses.
quo magis exhaustae fuerint, hoc acrius omnes
incumbent generis lapsi sarcire ruinas,
complebuntque foros et floribus horrea texent. 250
si vero, quoniam casus apibus quoque nostros
vita tulit, tristi languebunt corpora morbo—
quod iam non dubiis poteris cognoscere signis:
continuo est aegris alius color; horrida vultum
deformat macies; tum corpora luce carentum
exportant tectis et tristia funera ducunt;
aut illae pedibus conexae ad limina pendent,
aut intus clausis cunctantur in aedibus, omnes
ignavaeque fame et contracto frigore pigrae;
tum sonus auditur gravior tractimque susurrant, 260
frigidus ut quondam silvis inmurmurat Auster,
ut mare sollicitum stridit refluentibus undis,
aestuat ut clausis rapidus fornacibus ignis—
hic iam galbaneos suadebo incendere odores
mellaque harundineis inferre canalibus, ultro
hortantem et fessas ad pabula nota vocantem.
proderit et tunsum gallae admiscere saporem
arentesque rosas, aut igni pinguia multo
defruta, vel Psithia passos de vite racemos,
Cecropiumque thymum et grave olentia centaurea.
est etiam flos in pratis, cui nomen amello 271
fecere agricolae, facilis quaerentibus herba;
namque uno ingentem tollit de caespite silvam,
aureus ipse, sed in foliis, quae plurima circum
funduntur, violae sublucet purpura nigrae;
saepe deum nexis ornatae torquibus arae;
asper in ore sapor; tonsis in vallibus illum

259 ignavaque.

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pastores et curva legunt prope flumina Mellae.
huius odorato radices incoque Baccho,
pabulaque in foribus plenis adpone canistris: 280
sed si quem proles subito defecerit omnis
nec, genus unde novae stirpis revocetur, habebit,
tempus et Arcadii memoranda inventa magistri
pandere, quoque modo caesis iam saepe iuvencis
insincerus apes tulerit cruor. altius omnem
expediam prima repetens ab origine famam.
nam qua Pellaei gens fortunata Canopi
accolit effuso stagnantem flumine Nilum
et circum pictis vehitur sua rura phaselis,
quaque pharetratae vicinia Persidis urguet, 290
et diversa ruens septem discurrit in ora
usque coloratis amnis devexus ab Indis,
et viridem Aegyptum nigra fecundat harena,
omnis in hac certam regio iacit arte salutem.
exiguus primum atque ipsos contractus in usus
eligitur locus; hunc angustique imbrice tecti
parietibusque premunt artis et quattuor addunt,
quattuor a ventis obliqua luce fenestras.
tum vitulus bima curvans iam cornua fronte
quaeritur; huic geminae nares et spiritus oris 300
multa reluctanti obstruitur, plagisque perempto
tunsa per integram solvuntur viscera pellem.
sic positum in clauso linquunt et ramea costis
subiciunt fragmenta, thymum casiasque recentes.
hoc geritur Zephyris primum inpellentibus undas,
ante novis rubeant quam prata coloribus, ante
garrula quam tignis nidum suspendat hirundo.
interea teneris tepefactus in ossibus umor
aestuat, et visenda modis animalia miris,
trunca pedum primo mox et stridentia pinnis, 310
miscentur, tenuemque magis magis aëra carpunt,
donec, ut aestivis effusus nubibus imber,

280 expone. 282 habebis. 291-3 *horum versuum ordo incertus est.*
301 obsuitur. 311 captant.

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erupere, aut ut nervo pulsante sagittae,
prima leves ineunt si quando proelia Parthi.
quis deus hanc, Musae, quis nobis extudit artem?
unde nova ingressus hominum experientia cepit?
pastor Aristaeus fugiens Peneïa Tempe
amissis, ut fama, apibus morboque fameque
tristis ad extremi sacrum caput adstitit amnis
multa querens, atque hac adfatus voce parentem: 320
'mater, Cyrene mater, quae gurgitis huius
ima tenes, quid me praeclara stirpe deorum—
si modo, quem perhibes, pater est Thymbraeus Apollo—
invisum fatis genuisti? aut quo tibi nostri
pulsus amor? quid me caelum sperare iubebas?
en etiam hunc ipsum vitae mortalis honorem,
quem mihi vix frugum et pecudum custodia sollers
omnia temptanti extuderat, te matre relinquo.
quin age et ipsa manu felices erue silvas,
fer stabulis inimicum ignem atque interfice messes, 330
ure sata et validam in vites molire bipennem,
tanta meae si te ceperunt taedia laudis.'
at mater sonitum thalamo sub fluminis alti
sensit. eam circum Milesia vellera Nymphae
carpebant hyali saturo fucata colore,
Drymoque Xanthoque Ligeaque Phyllodoceque,
caesariem effusae nitidam per candida colla,
[Nesaee Spioque Thaliaque Cymodoceque,]
Cydippeque et flava Lycorias, altera virgo,
altera tum primos Lucinae experta labores, 340
Clioque et Beroë soror, Oceanitides ambae,
ambae auro, pictis incinctae pellibus ambae,
atque Ephyre atque Opis et Asia Deïopea
et tandem positis velox Arethusa sagittis.
inter quas curam Clymene narrabat inanem
Vulcani, Martisque dolos et dulcia furta,
aque Chao densos divom numerabat amores.

327 pecorum. 331 duram.

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carmine quo captae dum fusis mollia pensa
devolvunt, iterum maternas inpulit aures
luctus Aristaei, vitreisque sedilibus omnes 350
obstipuere; sed ante alias Arethusa sorores
prospiciens summa flavum caput extulit unda,
et procul: 'o gemitu non frustra exterrita tanto,
Cyrene soror, ipse tibi, tua maxima cura,
tristis Aristaeus Penei genitoris ad undam
stat lacrimans et te crudelem nomine dicit.'
huic percussa nova mentem formidine mater
'duc, age, duc ad nos; fas illi limina divom
tangere' ait. simul alta iubet discedere late
flumina, qua iuvenis gressus inferret: at illum 360
curvata in montis faciem circumstetit unda,
accepitque sinu vasto misitque sub amnem.
iamque domum mirans genetricis et umida regna
speluncisque lacus clausos lucosque sonantes
ibat, et ingenti motu stupefactus aquarum
omnia sub magna labentia flumina terra
spectabat diversa locis, Phasimque Lycumque
et caput, unde altus primum se erumpit Enipeus
saxosusque sonans Hypanis Mysusque Caïcus,
unde pater Tiberinus, et unde Aniena fluenta, 370
et gemina auratus taurino cornua vultu
Eridanus, quo non alius per pinguia culta
in mare purpureum violentior effluit amnis.
postquam est in thalami pendentia pumice tecta
perventum et nati fletus cognovit inanes
Cyrene, manibus liquidos dant ordine fontes
germanae tonsisque ferunt mantelia villis;
pars epulis onerant mensas et plena reponunt
pocula; Panchaeis adolescunt ignibus arae,
et mater 'cape Maeonii carchesia Bacchi: 380
Oceano libemus' ait. simul ipsa precatur
Oceanumque patrem rerum Nymphasque sorores,
centum quae silvas, centum quae flumina servant.

361 speciem. 368 rumpit.

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ter liquido ardentem perfudit nectare Vestam,
ter flamma ad summum tecti subiecta reluxit.
omine quo firmans animum sic incipit ipsa:
'est in Carpathio Neptuni gurgite vates,
caeruleus Proteus, magnum qui piscibus aequor
et iuncto bipedum curru metitur equorum.
hic nunc Emathiae portus patriamque revisit 390
Pallenen; hunc et Nymphae veneramur et ipse
grandaevus Nereus; novit namque omnia vates,
quae sint, quae fuerint, quae mox ventura trahantur;
quippe ita Neptuno visum est, inmania cuius
armenta et turpes pascit sub gurgite phocas.
hic tibi, nate, prius vinclis capiendus, ut omnem
expediat morbi causam eventusque secundet.
nam sine vi non ulla dabit praecepta, neque illum
orando flectes; vim duram et vincula capto
tende; doli circum haec demum frangentur inanes.
ipsa ego te, medios cum sol accenderit aestus, 401
cum sitiunt herbae et pecori iam gratior umbra est,
in secreta senis ducam, quo fessus ab undis
se recipit, facile ut somno adgrediare iacentem.
verum ubi correptum manibus vinclisque tenebis,
tum variae eludent species atque ora ferarum.
fiet enim subito sus horridus atraque tigris
squamosusque draco et fulva cervice leaena,
aut acrem flammae sonitum dabit atque ita vinclis
excidet, aut in aquas tenues dilapsus abibit. 410
sed quanto ille magis formas se vertet in omnes,
tam tu, nate, magis contende tenacia vincla,
donec talis erit mutato corpore, qualem
videris, incepto tegeret cum lumina somno.'
haec ait et liquidum ambrosiae diffundit odorem,
quo totum nati corpus perduxit; at illi
dulcis compositis spiravit crinibus aura,
atque habilis membris venit vigor. est specus ingens
exesi latere in montis, quo plurima vento

384 perfundit. 400 franguntur. 412 tanto.

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cogitur inque sinus scindit sese unda reductos, 420
deprensis olim statio tutissima nautis;
intus se vasti Proteus tegit obice saxi.
hic iuvenem in latebris aversum a lumine Nympha
collocat; ipsa procul nebulis obscura resistit.
iam rapidus torrens sitientes Sirius Indos
ardebat caelo et medium sol igneus orbem
hauserat; arebant herbae, et cava flumina siccis
faucibus ad limum radii tepefacta coquebant:
cum Proteus consueta petens e fluctibus antra
ibat; eum vasti circum gens umida ponti 430
exsultans rorem late dispergit amarum;
sternunt se somno diversae in litore phocae;
ipse, velut stabuli custos in montibus olim,
vesper ubi e pastu vitulos ad tecta reducit
auditisque lupos acuunt balatibus agni,
considit scopulo medius, numerumque recenset.
cuius Aristaeo quoniam est oblata facultas,
vix defessa senem passus componere membra
cum clamore ruit magno manicisque iacentem
occupat. ille suae contra non inmemor artis 440
omnia transformat sese in miracula rerum,
ignemque horribilemque feram fluviumque liquentem.
verum ubi nulla fugam reperit fallacia, victus
in sese redit atque hominis tandem ore locutus:
'nam quis te, iuvenum confidentissime, nostras
iussit adire domos? quidve hinc petis?' inquit. at ille:
'scis, Proteu, scis ipse; neque est te fallere quicquam;
sed tu desine velle. deum praecepta secuti
venimus, hinc lassis quaesitum oracula rebus.'
tantum effatus. ad haec vates vi denique multa 450
ardentes oculos intorsit lumine glauco,
et graviter frendens sic fatis ora resolvit:
'non te nullius exercent numinis irae;
magna luis commissa: tibi has miserabilis Orpheus

443 pellacia. 447 cuiquam. 454 lues.

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haudquaquam ob meritum poenas, ni fata resistant,
suscitat, et rapta graviter pro coniuge saevit.
illa quidem, dum te fugeret per flumina praeceps,
inmanem ante pedes hydrum moritura puella
servantem ripas alta non vidit in herba.
at chorus aequalis Dryadum clamore supremos 460
inplerunt montes ; flerunt Rhodopeïae arces
altaque Pangaea et Rhesi Mavortia tellus
atque Getae atque Hebrus et Actias Orithyia.
ipse cava solans aegrum testudine amorem
te, dulcis coniunx, te solo in litore secum,
te veniente die, te decedente canebat.
Taenarias etiam fauces, alta ostia Ditis,
et caligantem nigra formidine lucum
ingressus Manesque adiit regemque tremendum
nesciaque humanis precibus mansuescere corda. 470
at cantu commotae Erebi de sedibus imis
umbrae ibant tenues simulacraque luce carentum,
quam multa in foliis avium se milia condunt,
vesper ubi aut hibernus agit de montibus imber,
matres atque viri defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae,
inpositique rogis iuvenes ante ora parentum ;
quos circum limus niger et deformis harundo
Cocyti tardaque palus inamabilis unda
adligat et noviens Styx interfusa coërcet. 480
quin ipsae stupuere domus atque intima Leti
Tartara caeruleosque inplexae crinibus angues
Eumenides, tenuitque inhians tria Cerberus ora
atque Ixionii vento rota constitit orbis.
iamque pedem referens casus evaserat omnes
redditaque Eurydice superas veniebat ad auras
pone sequens,—namque hanc dederat Proserpina legem—
cum subita incautum dementia cepit amantem,
ignoscenda quidem, scirent si ignoscere Manes :

455 ad meritum. 460 supremo. 482 innexae.

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restitit, Eurydicenque suam iam luce sub ipsa 490
inmemor heu, victusque animi respexit. ibi omnis
effusus labor, atque inmitis rupta tyranni
foedera, terque fragor stagnis auditus Avernis.
illa "quis et me," inquit, "miseram et te perdidit, Orpheu,
quis tantus furor? en iterum crudelia retro
fata vocant conditque natantia lumina somnus.
iamque vale: feror ingenti circumdata nocte
invalidasque tibi tendens, heu non tua, palmas!"
dixit et ex oculis subito, ceu fumus in auras
commixtus tenues, fugit diversa, neque illum 500
prensantem nequiquam umbras et multa volentem
dicere praeterea vidit, nec portitor Orci
amplius obiectam passus transire paludem.
quid faceret? quo se rapta bis coniuge ferret?
quo fletu Manes, qua numina voce moveret?
illa quidem Stygia nabat iam frigida cumba.
septem illum totos perhibent ex ordine menses
rupe sub aëria deserti ad Strymonis undam
flevisse et gelidis haec evolvisse sub antris,
mulcentem tigres et agentem carmine quercus; 510
qualis populea maerens philomela sub umbra
amissos queritur fetus, quos durus arator
observans nido inplumes detraxit; at illa
flet noctem ramoque sedens miserabile carmen
integrat et maestis late loca questibus inplet.
nulla Venus, non ulli animum flexere hymenaei.
solus Hyperboreas glacies Tanaimque nivalem
arvaque Rhipaeis numquam viduata pruinis
lustrabat, raptam Eurydicen atque inrita Ditis
dona querens; spretae Ciconum quo munere matres
inter sacra deum nocturnique orgia Bacchi 521
discerptum latos iuvenem sparsere per agros.
tum quoque marmorea caput a cervice revulsum
gurgite cum medio portans Oeagrius Hebrus

493 stagni est . . . Averni. 505 quae numina.

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volveret, Eurydicen vox ipsa et frigida lingua
a miseram Eurydicen ! anima fugiente vocabat ;
Eurydicen toto referebant flumine ripae.'
haec Proteus, et se iactu dedit aequor in altum,
quaque dedit, spumantem undam sub vertice torsit.
at non Cyrene ; namque ultro adfata timentem :
'nate, licet tristes animo deponere curas. 531
haec omnis morbi causa, hinc miserabile Nymphae,
cum quibus illa choros lucis agitabat in altis,
exitium misere apibus. tu munera supplex
tende petens pacem et faciles venerare Napaeas ;
namque dabunt veniam votis irasque remittent.
sed modus orandi qui sit, prius ordine dicam.
quattuor eximios praestanti corpore tauros,
qui tibi nunc viridis depascunt summa Lycaei,
delige, et intacta totidem cervice iuvencas. 540
quattuor his aras alta ad delubra dearum
constitue, et sacrum iugulis demitte cruorem,
corporaque ipsa boum frondoso desere luco.
post, ubi nona suos Aurora ostenderit ortus,
inferias Orphei Lethaea papavera mittes
et nigram mactabis ovem lucumque revises ;
placatam Eurydicen vitula venerabere caesa.'
haud mora ; continuo matris praecepta facessit ;
ad delubra venit, monstratas excitat aras,
quattuor eximios praestanti corpore tauros 550
ducit et intacta totidem cervice iuvencas.
post, ubi nona suos Aurora induxerat ortus,
inferias Orphei mittit lucumque revisit.
hic vero subitum ac dictu mirabile monstrum
aspiciunt, liquefacta boum per viscera toto
stridere apes utero et ruptis effervere costis,
inmensasque trahi nubes, iamque arbore summa
confluere et lentis uvam demittere ramis.
haec super arvorum cultu pecorumque canebam

531 componere. 540 intactas. 550 eximio praestantes.
551 intactas.

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et super arboribus, Caesar dum magnus ad altum 560
fulminat Euphraten bello victorque volentes
per populos dat iura viamque adfectat Olympo.
illo Vergilium me tempore dulcis alebat
Parthenope, studiis florentem ignobilis oti,
carmina qui lusi pastorum audaxque iuventa,
Tityre, te patulae cecini sub tegmine fagi.

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NOTES

ECLOGUE I

After the defeat of Brutus and Cassius at Philippi (42 B.C.) the Triumvirs promised to assign to their veterans the lands of eighteen Italian cities. Among these cities was Cremona, but its territory proving insufficient, the soldiers either received or seized upon that of the neighbouring Mantua (9. 28), and among others Virgil's father was ejected from his farm at Andes. Virgil applied for help to C. Asinius Pollio (see Ecl. 4 Intr.), who in 41 B.C. had been the legate of Antony in Transpadane Gaul, and was by him advised to proceed to Rome and make a personal appeal to Octavian. His appeal was successful and the farm was 'exempted' from confiscation (*fundus concessus* or *exceptus*). See Introduction, p. vi.

This Eclogue is a dialogue between two shepherds: Tityrus, who represents Virgil, is described as reposing at his ease in the fields among his sheep, when Meliboeus, who has just been ejected from his farm, enters driving before him his weary and unhappy flock.

Although Tityrus represents Virgil, he is in the main an imaginary character and only speaks for the poet occasionally. So too the scenery of the Eclogue is purely imaginary, and does not in any way describe the country round Mantua.

1—10. M. *You, Tityrus, enjoy leisure and sing of love on your own farm: we are driven from our dear country.* T. *To a god, Meliboeus, I owe it all—a god to whom I shall ever pay reverence due.*

1. **tu...nos patriae...: nos patriam...tu]** Notice the marked antithesis between *tu* and *nos* repeated in inverse order, and the pathetic repetition of *patriae* and *patriam*.

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nos: not 'I' but 'we,' i.e. I and my neighbours; cf. 64, where *nos* must be plural.

2. **silvestrem**...] 'rehearse' or 'practise a woodland melody on the slender pipe.' **Musam meditaris**: Milton endeavours to make this phrase English, cf. Lycidas 66 'and strictly meditate the thankless Muse.' **avena**: as an oat-straw could not be made into a musical instrument, *avena* must be used for 'a reed' or something of the sort; Milton however (Lycidas 33) ventures to talk of the 'oaten flute.'

4. **lentus**] This word (connected with *lenis* 'soft') seems to mean 'sticky' (G. 4. 41 *pice lentius*, 160 *lentum gluten*) and then 'tough,' 'pliant' (cf. 3. 38 *lenta vitis*, 5. 16 *lenta salix;* G. 4. 170), or 'slow,' 'sluggish,' and so 'lazy,' 'at ease' as here.

5. **formosam resonare Amaryllida**] 'to re-echo (the words) "beauteous Amaryllis."' *formosam Amaryllida* is cognate acc. after *resonare*: the sound which the woods re-echo is the phrase which the lover keeps repeating as he sings—*formosa Amaryllis.*

6. **deus**] 'a god,' i.e. Octavian: the word is emphatic by position, as is *deus* in the next line by its contrasted position at the end of the clause.

The formal ascription of divine honours to the Emperor at Rome did not take place until 29 B.C., and the use of the term *deus* here is only the extravagant expression of personal gratitude. None the less it is in the growing use of similar language in common speech that the subsequent formal deification of the Emperor partly finds its origin.

7. **ille**...**illius**...**ille** (line 9)] Notice the emphatic repetition.

9. **ille meas**...] 'he vouchsafed (to me) that my oxen should roam ... and that I myself should play whate'er I would on the rural reed.' Conington rightly remarks that the rendering 'permitted my oxen to roam' is wrong, as this would require the dat. *bobus*: *permitto* takes a dat. of the person to whom anything is granted and acc. of the thing granted; here the dat. *mihi* is omitted and the clause *meas boves errare* forms the acc.

10. **ludere quae**...] Many intransitive verbs become transitive in a secondary sense (cf. G. 1. 312 n.): so *ludere* 'to sport' or 'play' can often mean 'to do something in sport' or 'playfully.' It is especially used by the poets, as here, of composing light or playful songs; cf. G. 4. 565 *carmina qui lusi;* Hor. Od. 4. 9. 9 *si quid olim lusit Anacreon.*

11—25. M. *I envy you not, but marvel rather at your good fortune in these troubled times. Look! I can scarcely drive my*

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goats along and have just lost two newly-born kids. I might have known from the oaks being struck by lightning what trouble was coming—but tell me who your 'god' is. T. *I used to imagine that Rome was like our market-town, only larger, as a dog is like a puppy, but it towers above other cities as much as cypresses over osiers.*

12. **turbatur**] 'confusion reigns'; cf. Cic. Sull. 20. 57 *si in Hispania turbatum esset.* For intrans. verbs used impersonally in the pass. cf. G. 3. 98 *ventum est;* 249 *male erratur* 'it is ill wandering'; 4. 78 *concurritur* 'there is the clash of battle'; 189 *siletur;* 374 *est...perventum;* and *turbare* is often = 'be in confusion' in Lucretius. Many MSS. give *turbamur.* **en ipse...**: he quotes his own case as illustrating the general disturbance.

13. **protinus...**] Observe the slow and halting line. **ago** 'drive' in front of me: **duco** 'lead' after me.

14. **namque**] In prose *namque* is usually the first and only occasionally the second word in a clause: its position here is a poetic license.

gemellos...reliquit] Notice the pathos of each word: *gemellos* 'twins' heightening the sense of loss; *spem gregis* marking that they were fine ones which, could they have been reared, the flock would have regarded with pride and hope; *silice in nuda* in contrast with the soft bed of litter that would have been provided at home (cf. G. 3. 297); *conixa* instead of the usual *enixa* emphasising more strongly the pain and effort of the labour; *reliquit* closing the description with the thought of their abandonment.

16. **si ... fuisset**] The apodosis of this clause is easily supplied: 'I remember being warned, (and should have acted on the warning) if I had not been foolish.' **laeva**: 'stupid,' the opposite of *dexter* 'handy,' 'clever'; σκαιός)(δεξιός.

17. **de caelo tactas**] 'struck from heaven,' i.e. by lightning. After this line bad MSS. insert *saepe sinistra cava praedixit ab ilice cornix* from 9. 15.

18. **da**] 'communicate,' 'tell': so commonly *accipe* = 'hear.'

20. **huic nostrae**] i.e. Mantua.

21. **depellere**] Because *depellere a lacte* (7. 15) or even *depellere* by itself (3. 82) means 'to wean,' some editors would drag in this meaning here and render *depellere* 'carry after weaning.' It is obvious that the word simply means 'drive down,' 'drive to market' (*de* marking the destination as in *deduco, deveho*): the shepherds were in the habit of driving their young lambs to Mantua to sell.

23. **sic parvis...**] 'so was I wont to compare great things

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with small. Previously, when using the terms 'great' and 'small' in making a comparison, his idea of the relative difference of size expressed by them was represented by the difference between a full-grown and a young animal; and so, when speaking of Rome as 'great' in comparison with Mantua, he had conceived it to be a sort of full-grown Mantua. He now finds, however, that in relation not only to Mantua but to all 'other cities' Rome towers above them, not merely as much as a fine specimen of one tree does above another of the same kind, but as much as the stately cypress does above the humble *viburnum*.

24. **caput extulit**] 'has reared aloft its head': *ex* in composition often means 'up,' cf. 7. 32 *suras evincta*.

26—35. M. *What made you go to Rome?* **T.** *I went to purchase my freedom: it came late in life, but it came at last, when I gave up Galatea, who hindered me from saving anything, for Amaryllis, who is my present mistress.*

26. **tanta causa videndi**] 'so great reason for seeing': *videndi* 'seeing' implies 'going to see'; after *tanta* 'so great' the thought 'that you did go to see it' is mentally supplied.

27. **libertas**] A hard-working slave was often allowed to retain a portion of his earnings for himself; this money (*peculium* line 32) he might save up so as ultimately to purchase his liberty. **sera**...: 'though late, still had regard to me the sluggard'; *sera*, *tamen* would be in Greek ὀψὲ μέν, ἀλλ' ὅμως: **inertem**, i.e. though I showed no eagerness to deserve it.

28. **candidior**] Predicatively with *cadebat* 'fell whiter': **tondenti** ethic dat. 'as I trimmed it'; *tondere* is 'to cut,' *radere* 'to shave' the beard.

29. **respexit tamen**] 'still regard me it did.' Notice the *tamen respexit* of 27 repeated in inverse order.

30. **Amaryllis habet, Galatea reliquit**] 'now that Amaryllis rules (and) Galatea has quitted me.' In Latin contrasted clauses are frequently placed side by side without any connecting particle: this is called 'the co-ordination of contrasted clauses'; the Greeks would use μέν and δέ. Cf. 2. 18, 39; 6. 1 n.; 6. 84; 7. 3; 10. 41.

32. **peculi**] Horace and Virgil use the contracted form of the gen. of words ending in *ius* and *ium*, Ovid the open form in *ii*. Cf. line 68 *tuguri*; G. 4. 565 *oti*.

33. **victima**] i.e. some animal taken to market to be sold for sacrifice.

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34. **pinguis**] 'rich,' and therefore good. **ingratae**: 'ungrateful,' because though he brought all his best things to the city he never carried back any money from it in return, spending it all doubtless on Galatea.

36—45. M. *I used to wonder why Amaryllis was so melancholy; it was your absence that she and all the country round regretted.* T. *I could not help being absent: my only hope was to go to Rome. There I beheld the youth whom I shall ever worship, for he first gave a favourable answer to my prayer.*

37. **cui**...] Apples were a favourite gift especially with lovers (cf. 3. 64, 70): the fact of Amaryllis leaving certain choice apples ungathered naturally made Meliboeus wonder who they were being kept for. **sua**: 'their own,' 'their native.'

38. **aberāt ipsae**] For the lengthening of a short final syllable by ictus, cf. 3. 97 *erīt, omnes*; 6. 43 *fultūs hyacintho*; 7. 23 *facīt: aut*; 9. 66 *puēr, et*; 10. 69 *amōr; et*; G. 1. 138 *Pleiadās, Hyadas*; 2. 5 *gravidūs autumno*; 211 *enituīt inpulso*; 3. 118 *labōr; aeque*; 189 *invalidūs, etiamque*; 332 *Iovīs antiquo*; 4. 92 *meliōr, insignis*; 137 *tondebāt hyacinthi*; 453 *nullīūs exercent.* See Excursus to Aen. 12 by H. Nettleship in Conington, vol. 3.

ipsae...] Meliboeus banteringly pretends to realise the feelings of Amaryllis: to *her* the whispering pines, the murmuring fountains, the rustling groves seemed all to be calling for the return of Tityrus. The exaggeration of emphasis in *Tityrus...ipsae te Tityre...ipsi te...ipsa* seems clearly intentional.

40. **quid facerem**] 'what (else) was I to do?' imperfect of the deliberative subj.

neque...] 'neither could I (otherwise) escape from slavery': some word like 'otherwise' must be supplied in this clause from the 'elsewhere' of the next. Notice how Tityrus, who wishes to obtain his freedom from his young master, disappears in these lines and makes room for Virgil, who wishes to recover his farm from the young Emperor. The transmutation is effected with such delicate skill that, if it were not for the painful diligence of commentators, we should hardly notice that line 45 is an absurd answer to Tityrus seeking for freedom.

41. **praesentes divos**] The adj. *praesens* is often applied to deities, and implies not only 'presence,' but also that they are present with the wish and ability to assist, cf. G. 1. 10 *agrestum praesentia numina Fauni.* So it is used of an antidote or remedy = 'efficacious,' G. 2. 127; 3. 452.

42. **iuvenem**] Octavian: he was born 63 B.C.

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43. **bis senos**] The 'twice six days' clearly describe a monthly sacrifice, possibly on the Calends of each month.

44. **responsum**] The word is a stately one, being commonly used of the 'reply' of an oracle (e.g. Aen. 6. 82 *vatis responsa*), or the formal reply given to suppliants (cf. Hor. C. S. 55 *iam Scythae responsa petunt superbi | nuper*).

45. **submittite**] 'rear'; cf. G. 3. 73, 159.

46—58. *Happy man! your farm then will remain yours, a small one no doubt and poor, but you will be free from all the hazards of a strange place, and will enjoy all your old delights, the murmur of the bees soothing to slumber, the song of the vine-dresser, the cooing of your favourite doves.*

46. **ergo**] 'and so,' an exclamation of wonder tinged with melancholy, cf. Hor. Od. 1. 24. 5 *ergo Quintilium perpetuus sopor | urget!* **tua**: predicative.

47. **quamvis**...] 'although bare rock and marsh with muddy reeds overspread all the pastures, (yet) no strange food....' There is no need to assume a zeugma, as Sidgwick does, and render 'though bare rock *mars* the pastures,' for surely the rock which crops up to the surface all over may fairly be said to 'overspread' or 'cover' all the pastures.

Conington speaks of the pastures as covered with 'stones,' but this totally neglects the epithet *nudus*. He also places a comma after *satis*, and a full stop after *iunco*, spoiling Virgil's beautiful antithesis—'a poor place but home.'

49. **graves fetas**] 'the sickly' or 'drooping mothers,' who would find strange food 'trying': for *graves* cf. *morbo gravis, gravis vulnere*, and similar phrases. Others take *fetas*= 'pregnant ewes' or 'goats' and *graves*=*gravidas* 'heavy with young,' but if so the expression is tautological.

52. **sacros**] All fountains were supposed to be under the special guardianship of some nymph. **frigus captabis opacum**: 'you will court coolness in the shade.'

53. **hinc tibi**...]

> 'on this side, as of yore,
> Yon hedge along your neighbour's boundary,
> Whose willow-bloom is sipped by Hybla's bees,
> Shall oft persuade you with its whisper light
> To welcome slumber.'—Kennedy.

hinc 'on this side' corresponds to *hinc* ('on that side') in 56, and is further defined by the words *vicino a limite*. **tibi** is emphatic; 'for you' but not for me. **quae semper**: 'as ever,' lit. 'which ever (persuaded you)'; *suasit* is to be supplied

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from *suadebit*, 'the hedge, which ever (persuaded), will still persuade.'

54. **Hyblaeis apibus**] The bees are called 'Hyblaean' in order to give a Theocritean flavour to the eclogue, cf. 2. 21 *Siculis in montibus.*

apibus florem depasta] 'having the flower of its willows fed on by bees.' Virgil is peculiarly fond of using an acc. with the past part. passive: this used to be called an acc. of respect (i.e. here 'fed on *as to* its flower'), but it is more probable that the participle has a certain active or middle force; cf. 3. 106 *inscripti nomina* 'having names written on them'; 6. 15 *inflatum venas* 'having his veins swollen'; 6. 53 *latus fultus* 'having his side supported'; 6. 68 *crines ornatus;* 6. 75; 7. 32 *suras evincta;* G. 1. 349 *redimitus tempora;* 3. 307 *incocta rubores;* 4. 337 *caesariem effusae* 'having ringlets streaming'; 357 *percussa mentem;* 482 *caeruleos inplexae crinibus angues* 'having snakes entwined in their hair.' For other middle uses of the passive cf. G. 3. 46 *accingar* 'I will gird myself'; 383 *velatur corpora* 'have their bodies covered.'

55. **saepe...**] Notice the soft and sleepy sound of the line.

56. **frondator**] His business was to trim the superfluous leaves not only from the vine but also from its supporting elm, in order that the sun might not be kept from the grapes (cf. 2. 70; 9. 60; G. 2. 400, 410). The time referred to is probably the beginning of July, the cooing of the wood-doves during incubation, mentioned in the next line, being reckoned a sign that the summer solstice had passed (Pliny 18. 28).

ad auras: with *canet*; his song seems wafted on the breeze.

59—64. T. *Yes, and therefore stags shall leave the earth to feed in air, and fishes the sea to live on land, all nations shall quit their own countries sooner than his image shall vanish from my heart.*

59. **ante ... ante** (61) ... **quam** (63)] 'sooner ... sooner ... than': notice how Virgil makes his sentences perfectly clear by the use of guiding words placed in conspicuous positions.

leves: Kennedy gives 'fleet,' but surely in this connection 'light' (i.e. not heavy, but capable of moving in the air, cf. Aen. 6. 16) is the true rendering.

60. Virgil clearly does not mean that the fish will be thrown up on shore to perish, but that the sea will leave the fish to live unprotected by the water (*nudos*) on dry land.

61. **pererratis amborum finibus**] lit. 'the boundaries of

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both having been wandered over,' i.e. 'each having roamed over the boundaries of the other' and so changed places.

64—83. M. *But we shall wander to far-distant lands. O, shall I ever again, at some distant day, see my country, my humble cottage, and the farm once my domain? What! shall some barbaric soldier possess my well-tilled fields? Was it for this I sowed corn and grafted pears and planted vines? Onward, my poor flock, onward: never again shall I lie at ease and watch you browsing happily as I sing.* T. *And yet you might better stay to-night with me and share my simple fare: the smoke of the farmhouses and the lengthening shadows show that it is supper-time.*

64. **nos...alii...ibimus, pars...veniemus]** ἡμεῖς...οἱ μὲν... οἱ δέ... The nominative *nos* is broken up into its component parts ('we...some...others') and in the second clause *pars* is substituted for *alii*, but the verb *veniemus* is in the first person plural, the construction following the sense.

Afros: 'to the Africans,' a poetical extension of the use of the acc. of the 'place to which'; cf. below *Britannos*.

65. **rapidum cretae... Oaxen]** 'the chalk-rolling Oaxes'; Servius says *hoc est lutulentum, quod rapit cretam.*

There seems about equal authority for reading *Cretae* and rendering 'the rapid Oaxes of Crete.'

The objections to the first rendering are (1) that there is no well-known river called Oaxes, to which it is replied that Virgil is thinking of the Oxus, which is a turbid stream, and has mixed up the name with that of the famous Araxes in Armenia; (2) that *rapidus* is almost always passive (=*qui rapitur*) and not active (=*qui rapit*), but on the other hand it certainly sometimes has an active force, cf. 2. 10 n., and *rapidus cretae*=*qui rapit cretam* seems decidedly justified by the analogy of such phrases as *cupidus vitae*=*qui cupit vitam.*

The objections to the second rendering are (1) that, though there is a small town in Crete called Axus or Oaxus, we know nothing of any river Oaxes, and that, if there were such a river near the town Oaxus, it must be so insignificant that Virgil could not mention it here side by side with three such great districts as Africa, Scythia, and Britain; (2) that, as Africa is in the South, Scythia in the North, and Britain in the far West, to complete the balance we want a reference to some famous river in the far East.

The reading *cretae* is supported in a powerful Excursus by Kennedy, and the objections to it certainly seem less formidable than those to *Cretae.*

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66. **toto divisos orbe**] 'parted from all the world.' To the Roman poets of the Augustan period the Britons are the regular type of remote barbarism; cf. Hor. Od. 1. 35. 29 *ultimos orbis Britannos*, 4. 14. 47 *remotis Britannis*. In both these passages and also 1. 21. 15 and 3. 5. 3 he places them in direct contrast with Persia and the East, a fact which is strongly in favour of Kennedy's view that *Oaxen* here is some great Eastern river. His opinion, however, that *toto divisos orbe* means 'cut off *by* the whole world (from the Oaxes)' seems less tenable, the language of Horace showing that the popular idea of the Britons was that they were cut off *from* all the world, so that the same meaning naturally attaches to Virgil's words here though the other rendering is grammatically possible.

67—69. **en umquam...**] 'O! shall I ever, at some distant day, (beholding) my country's borders and the turf-piled roof of my humble cot, (shall I,) beholding what was once my empire, marvel at a few scanty ears?' He means, 'shall I ever return to find the home, which though poor was my pride, neglected and forlorn?' The curiously disjointed character of the sentence is an attempt to reproduce the broken utterance of the lamenting shepherd (cf. 3. 93 n.; 9. 2 n.).

videns governs both *fines* and *culmen*, but is placed with *regna*, which is in apposition to them, in order to bring it closer to *mirabor*—'when I see shall I marvel?' **regna** is used purposely to describe the pride he took in his farm and cottage; the words *patrios fines* do not of course strictly describe the farm, but the connection makes it clear that when he talks of returning to his country he is thinking especially of that portion of it which was once his own. **post** (69) is an adverb and pathetically repeats *longo post tempore*.

Many render 'shall I wonder when I see my country and... cottage, a domain, once mine *after many harvests?*' (*quasi rusticus per aristas numerat annos*, Servius). It seems impossible however that *arista* in the sing. can mean 'a harvest,' as it ought to do if the plural is to be used = 'harvests,' 'years.'

71. **barbarus**] A contemptuous word to describe one of the foreign troops serving in the Roman armies. **discordia**: (civil) discord, as the juxtaposition of *cives* shows.

72. **his nos**] Observe the antithesis—'for *these* men *we*....

73. **nunc**] 'now,' i.e. now that you have the experience you have. This sarcastic *nunc* is especially common in the phrase *i nunc et* 'go now and (do so and so)'; e.g. Juv. 12. 57 *i nunc, et ventis animam committe.*

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ordine: vines were planted in rows after the pattern of a *quincunx*, see G. 2. 277.

75. **ego vos**] Latin loves this juxtaposition of pronouns, cf. 2. 28 *mecum tibi*; 3. 17 *ego te*; 3. 25 *tu illum*; 8. 6 *tu mihi*.

76. **pendere**] Cf. Ov. ex Ponto 1. 9 *pendentes rupe capellas*: they seem 'to hang' on the steep sides of the rock where they are browsing.

77. **non, me pascente...**] He is going into a distant land and will have to sell his flock.

78. **cytisum**] G. 2. 431 n.

79. **poteras requiescere**] 'you might have rested (had you been willing)': a polite form of invitation. The imperf. indic. of *possum*, *sum*, *debeo* and a few other verbs is often used where a subj. is strictly required, cf. 2. 14 n., C. Fam. 1. 7 *poterat fieri...si esset fides*, Hor. Od. 1. 37. 4 *tempus erat*='twere time (if we were wise); so in Greek ἔδει, χρῆν='it would have been necessary.'

80. **fronde...**] i.e. on a couch of leaves.

81. **molles**] 'mealy,' when roasted. **pressi...lactis**, cheese, cf. line 34.

82. **villarum**] 'farmhouses'; *villa* 'a country-house' is the opposite of *domus* 'a town-house.'

83. **maioresque...**] Cf. 2. 67.

ECLOGUE II

In this Eclogue the shepherd Corydon laments his inability to win the affections of the young Alexis. It is an imitation of the eleventh Idyll of Theocritus, in which the Cyclops Polyphemus laments the cruelty of the sea-nymph Galatea.

1—5. *Introductory. Corydon loved Alexis, but in vain, and so he could but wander through the woods singing such rude lays as this.*

1. **ardebat Alexim**] *ardeo* 'I am hot' becomes='have a warm affection for,' 'admire warmly,' cf. 1. 10 n.

2. **nec quid speraret habebat**] 'and knew not what to hope for.' *non habeo* QUOD *sperem* is='I have nothing to hope for,' *quod sperem* being a consecutive clause; *non habeo* QUID *sperem* is='I know not what I am to hope for,' *non habeo* being used like οὐκ ἔχω in Greek and *quid sperem* being oblique question. There does not seem to be much practical difference between the two phrases, which both express despair.

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3. **tantum...veniebat**] lit. 'he only...came,' i.e. 'he could but come' as his only comfort.

4. **haec incondita**] 'these rude' or 'unwrought rhymes.' *condere* from *cum* and *do* (='put,' from root *dha* in τίθημι) is regularly used of 'putting together' or 'composing' a poem (cf. 6. 7; 10. 50), being even found in the Twelve Tables, SIVE CARMEN CONDIDISSET: Livy 4. 20 uses *incondita carmina* of soldiers' songs, and *inconditis verbis* is used of speaking 'offhand,' 'without preparation.' When Milton (Lyc. 11) speaks of 'building the lofty rime' he exaggerates the force of *condere carmen.*

5. **jactabat**] Frequently used of the 'wild and whirling' (Shak. Hamlet 1. 4. 133) words of passionate utterance; cf. Aen. 1. 102; 2. 588 *talia iactabam et furiata mente ferebar;* 2. 768. **studio inani**: 'with idle passion.'

6—18. *Alas, Alexis, your contempt will be the death of me. See now even in the blazing noon, when all things rest, I still am roaming in pursuit of you. It were better to put up with some one else although you are so fair. Trust not too much in looks.*

6. **nihil**] Cognate acc. used adverbially. 'Hast thou no care for my songs?' So too *nil* in the next line.

7. **mori...coges**] Theocr. 3. 9 ἀπάγξασθαί με ποιησεῖς.

8. **umbras et frigora captant**] 'court the shade and coolness,' i.e. court the coolness of the shade. When compared with *frigus captabis opacum* (line 52) this phrase well illustrates Hendiadys, for which see G. 2. 192 n. **etiam**, 'even.'

9. **nunc virides**] So Theocritus 7. 22 speaks of midday as the time ἀνίκα δὴ καὶ σαῦρος ἐν αἱμασιαῖσι καθεύδει; cf. Tennyson's Oenone 25 'The lizard with his shadow on the stone | Rests like a shadow, and the cicala sleeps.'

10. **rapido...aestu**] 'the scorching' or 'consuming heat'; *rapidus* is here clearly=*qui rapit.* In the common phrase *rapidus Sol* the active meaning of *rapidus* 'devouring,' 'fierce' and the passive meaning 'that is hurried along,' 'swift' seem inextricably blended, but the active meaning prevails in G. 4. 425.

11. **allia...**] This was a dish called *moretum* made of flour, cheese, and 'strong-smelling' (*olentes*) herbs: it is described in a poem of the name attributed to Virgil.

12. **at mecum...**] lit. 'yet with *me*, as I trace thy footsteps, beneath the blazing sun the vineyards re-echo with the hoarse grasshoppers.'

At noon in summer the heat in Italy compels a cessation of

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all activity; even the cattle seek the shade, the lizard sleeps, and the reapers lie lazily watching Thestylis preparing them a savoury mess: but, in striking contrast to this repose, Corydon is roaming recklessly through the vineyards as they lie exposed to the blazing sun, the only living being that is not at rest with the exception of the cicalas (see G. 3. 328 n.), whose restless ceaseless cry falls in and harmonises with (cf. *mecum*) his own feverish mood.

The one difficulty is *mecum*. The word is thrown forward to mark the antithesis with the preceding lines, and, had Virgil written *mihi* 'in my ears,' there would have been no difficulty, but instead of that he has used the refined *mecum* to indicate that the hoarse song of the cicalas is, as it were, company to Corydon as he wanders desolate.

Conington says that *mecum raucis...resonant arbusta cicadis* is = *mecum canunt cicadae*, but there is no indication that Corydon is singing himself. Singing is a relief to passion when subsiding; when Corydon sings he seeks the 'shady beeches' (line 3); here he is wandering distraught beneath the blazing sun.

arbusta: this is the regular word for a place planted with trees to be used for training vines upon, and so is = 'vineyard.' Such supporting trees were kept closely trimmed so as to admit all possible sun to the vines: hence *sole sub ardenti*.

14. **nonne fuit satius**] 'were it not better?' Strict grammar would require *foret*, cf. 1. 79 n. So Milton Lycidas 67 writes

> 'Were it not better done, as others use,
> To sport with Amaryllis in the shade?'

iras: in plural 'outbursts of passion,' cf. 3. 81, Hor. Od. 1. 16. 9 *tristes ut irae;* so **fastidia** is 'outbursts of disdain.' Kennedy renders 'angry moods and dainty whims.'

15. **nonne Menalcan**] Supply *fuit satius pati;* 'were it not better to endure Menalcas?'

16. **quamvis ille ... quamvis tu**] Notice the emphatic antithesis. **esses**: Virgil for brevity uses only one verb, and puts it in the past so as to suit the reference to Menalcas: he ought strictly to say 'although he *was* black, although you *are* fair.'

17. **colori**] 'complexion' not 'beauty' (which Conington gives), as the context shows.

18. **ligustrum**] Usually rendered 'privet,' but probably 'the white convolvulus,' or 'bindweed' (*ligustrum* from *ligo*), of which Martyn writes 'It has a flower whiter than any swan

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or snow, and is at the same time a most vile and noxious weed, rooted out of all gardens, and unfit for garlands, withering and losing its colour as soon as gathered.'

vaccinium is often rendered 'bilberry,' but it is beyond doubt a flower, for the bilberry could not be used in a posy or called *molle* as *vaccinium* is in line 50; cf. too 10. 38 n., which shows that *vaccinium* is the γραπτὰ ὑάκινθος of Theocritus, *vaccinium* being only a corrupted form of ὑάκινθος, see Martyn on G. 4. 183.

cadunt: 'fall' ungathered and unheeded, 'are left to fall.' For the co-ordination of the contrasted clauses *cadunt, leguntur* cf. 1. 30 n.

19—27. *You despise me, and yet I am well off; I can sing too, and, if I may trust my reflection in the water, am not so very ugly.*

19. despectus tibi sum] *tibi* may be either the Dat. of the Agent, which is very common after the perfect pass., or the Ethic Dat. 'in thy eyes,' cf. line 44 *sordent tibi.*

qui sim, 'who I am,' i.e. possessed of what recommendations, as the next lines show.

20. quam dives pecoris...] Corydon is only a slave, but he speaks as though what belonged to his master belonged to himself. Virgil is closely imitating the words of Theocritus in which Polyphemus refers to his wealth, and seems to lose sight of Corydon's position. *pecoris* is gen. of abundance after *dives*, 'rich in flocks': so too *lactis abundans.*

21. mille meae Siculis...] Theocr. 2. 34 βοτὰ χίλια βόσκω.

22. lac...] Theocr. 2. 36 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ ἐν ὀπώρᾳ.

23. canto...] 'Songs I sing such as Amphion...was wont to sing when he called the cattle home'; *quae solitus* is put shortly for *quae solitus erat* and *cantare* has to be supplied. **canto** can describe either singing or playing.

24. Amphion] Amphion was the son of Zeus and Antiope, and was brought up by shepherds whose flocks he tended. He was famed for his skill in playing on the lyre, and is said to have built the walls of Thebes by the power of his music, the stones moving into their places as he played (Hor. Od. 3. 11. 2 *movit Amphion lapides canendo*); hence he is called *Dircaeus*, Dirce being a celebrated fountain near Thebes. Aracynthus is a mountain in Aetolia, but Virgil seems to regard it as being on the borders of Boeotia and Attica and therefore calls it 'Actaean,' i.e. 'Attic.' Some conjecture that

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Virgil is here copying a Greek line which ended ἐν ἀκταίῳ Ἀρακύνθῳ, in which ἀκταίῳ meant 'craggy' (from ἀκτή which can mean 'crag'), but the conjecture is idle and does no good, for when Virgil put *Actaeo* for ἀκταίῳ he must have supposed that Aracynthus was an 'Attic' mountain, and his geography therefore still remains faulty, as it doubtless was.

Virgil is fond of these lines composed of proper names, and of imitating in them the rhythm of the Greek hexameter: they serve at once to display his learning and to afford a grateful variety of sound. Milton similarly much affects lines made up of strange and stately proper names.

For the hiatus *Actaeō* | *Aracyntho* cf. 10. 12 *Aoniē* | *Aganippe* and Hom. Il. 1. 1 Πηληιάδεω Ἀχιλῆος.

26. **cum placidum**...] 'when the sea lay (Latin says 'stood') becalmed by the winds,' i.e. so that its smooth surface acted as a mirror. **ventis** is instrumental abl.: the ancients speak of the winds not only as disturbing but also as *calming* the sea; they are its masters and both stir and still its raging, cf. G. 4. 484 *vento constitit;* Aen. 5. 673 *placidi straverunt aequora venti;* Hor. Od. 1. 3. 16 *Notus...arbiter Hadriae... tollere seu ponere vult freta;* Soph. Aj. 674 δεινῶν ἅημα πνευμάτων ἐκοίμισε | στένοντα πόντον.

Daphnim, the ideal shepherd, cf. Ecl. 5. Intr.

27. **judice te**] These words contain the protasis to *non metuam*; 'if you were judge, I should not fear Daphnis,' i.e. to meet him in a contest of beauty. The clause *si nunquam fallit imago* explains the reason for his confidence, 'he would not fear if (as is the fact) the reflection never deceives': *si* with the indic. here is almost = 'since.'

28—44. *If but you consent to share my simple rural life, you shall learn to play all the tunes that Amyntas longed in vain to learn as divinely as Pan himself. You shall have the pipe too which the great Damoetas bequeathed to me when dying, and two pet roes besides, which I am keeping for you, though Thestylis keeps begging me to let her have them—and have them she shall, since you are so proud!*

28. **sordida**] Opposed to the artificial elegance of town life, which is expressed by *nitidus*, is the natural and almost slipshod ease of country life, which is expressed by *sordidus*. The epithet is frequently applied to country things by Martial (e.g. 1. 55. 4 *sordida otia;* 12. 57. 2 *Larem villae sordidum*) and 'implies no disparagement' (Friedlander, Mart. 1. 49. 27). Kennedy renders 'homely.'

For the form of sentence *o tantum libeat*..., *imitabere* 'only be willing..., you shall imitate,' see 3. 50 n.

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30. viridi compellere hibisco] 'to drive together with a green switch of hibiscum': what the *hibiscum* was we do not know, but 10. 71 we see that it could be used for making baskets and therefore as a switch. Collecting the straggling goats would be a common occupation.

Most editors render 'to drive (in a body) *to* the green hibiscum.' They compare Hor. Od. 1. 24. 18 *quem...nigro compulerit gregi* which is absolutely different, as there is surely a difference between driving a sheep *to join* the flock (*nigro compellere gregi*) and driving a flock *down to* the hibiscum (*viridi compellere hibisco*). Had editors given the quotation from Hor. in full *quem* VIRGA *semel* AUREA | *nigro compulerit Mercurius gregi* they might perhaps have seen that it rather suggested that *viridi hibisco* was parallel to *virga aurea*. Virgil frequently uses the dat. of a noun adverbially where *in* with the acc. would be more usual (see G. 4. 562 n.), but no expression at all parallel to this is quoted.

31. canendo] Here clearly 'playing,' as the context shows.

32. Pan...] Pan was said (cf. 8. 24) to have invented the σῦριγξ, *fistula*, 'Pan-pipe' which is here described: it resembled the instrument not unfrequently used by Punch-and-Judy men, and consisted of a number of reeds of uneven length (cf. 36 *disparibus septem cicutis*) joined together with wax (*cera coniungere*), along the top of which the player runs his lips as he plays (cf. Lucr. 4. 588 *unco saepe labro calamos percurrit hiantes*) and sometimes makes them sore by doing so (cf. 34 *calamo trivisse labellum*).

coniungere, after *instituit* which is='taught'; the acc. before *coniungere* is understood, 'taught (men) to join together.'

33. Pan curat...] A prose-writer would say 'Pan taught... for he loves' but poetry simply says 'Pan taught...Pan loves.' The assonance of *Pana ... Pan ... Pan ... oves ovium* deserves notice.

36. cicutis] 'hemlock stalks,' used instead of reeds (*calami*).

37. dono dedit] A stately phrase to describe a formal gift.

38. te nunc...] 'it has you now a second master'; the giving of the pipe is a symbolic act indicating that he who receives it is the successor of its former owner, and is on his death to be ranked as the greatest living master, cf. 6. 49. **ista**, lit. 'that of yours,' shows that Damoetas has already placed the pipe in Corydon's hands.

39. dixit...] Cf. 1. 30 n. **stultus**, 'foolish' in deeming himself worthy to succeed Damoetas.

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40. **nec tuta**...] 'and found by me in no safe valley': he adds this to enhance the value of the gift.

41. **sparsis**...] These white spots are said to disappear at six months old. For **albo** as subst. = 'with white' see G. 1. 127 n.

42. **bina die**...] lit. 'twice a day they drain the udder of a sheep.' A ewe was given them as a foster-mother and fed them twice a day. The distributive force of *bina* is thrown upon *die* which clearly means 'each day,' 'every day.' The plural *ubera* is used because Virgil is thinking not of the actual udder but of its contents.

43. **iam pridem ... orat**] lit. 'is already for some time begging'; we say 'has been long begging.' **orat abducere**: the usual construction after *oro* is the subj.: here an inf. is used after the idea of *desire* contained in it; cf. A. 6. 313 *orantes transmittere cursum.*

44. **et faciet**] lit. 'and she shall do (what she prays to do)': we say 'and she shall do so.' **tibi**: emphatic, 'in *your* eyes,' cf. 19 n. Virgil is copying Theocr. 3. 33

τάν με καὶ ἁ Μέρμνωνος Ἐριθακὶς ἁ μελανόχρως
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

46—55. *Come! See the Nymphs and Naiads offer you posies of fairest flowers, and I will gather you choicest fruits.*

46. **Nymphae**] The Nymphs and Naiads represent the deities of the country, and are described as tempting Alexis to come among them.

47. **pallentes violas**] Certainly not 'pale violets,' which would hardly blend with poppies. The flower described is the Greek λευκόϊον, which is generally rendered 'wall-flower,' and from Hor. Od. 3. 10. 14 *tinctus viola pallor amantium* it is clear that the hue of the flower is 'sallow' or 'yellowish,' and so 'yellow wall-flowers' may do. The 'paleness' of an Italian complexion, it should be remembered, is 'yellow' rather than 'white,' hence the colour of gold is described in Latin as 'paleness,' and *pallere* is used of a yellow rather than a white hue. Cf. G. 1. 446 n.; Hor. Epod. 10. 16 *pallor luteus;* Ov. Met. 11. 110 *saxum quoque palluit auro.*

49. **tum**...] This seems clearly a *second* bouquet. The first is of two contrasted *colours*, pale wall-flowers and bright poppies, mixed with some *scented* plants: the second is described in inverse order as inwoven with *scented* herbs, and presenting a beautiful contrast of *colour* with yellow marigolds and the dark hyacinth.

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For *mollia* cf. 5. 38, where Wagner explains *molli viola* as *quae coloris teneritate sensum molliter afficit*, and so, perhaps, here 'soft,' 'velvety.' *mollis* is a very vague adjective = 'tender,' 'soft,' 'yielding,' 'pliant,' and is applied to flowers, foliage, shrubs, grass, sleep, wine, poetry, or a horse's legs (G. 3. 76) with such indifference that its exact force when used of an unknown flower must remain uncertain. In 6. 53 *molli hyacintho* it describes the actual 'softness' of the hyacinth for lying down on.

Translate 'then inweaving them (i.e. the flowers mentioned in the next line) with casia and other herbs she sets off (*pingit*) the velvety hyacinth with the yellow marigold.

50. For the peculiar balance of the line cf. G. 1. 468 n.

51. **cana...mala**] i.e. quinces, strictly called *mala Cydonia*. The word *malum*, like μῆλον in Greek, was applied to many similar fruits, e.g. *malum Persicum* 'the peach,' *malum felix* 'the citron,' *malum praecox* 'the apricot.'

53. **prūnă ; hŏnōs**] A short vowel without any accent on it is left unelided only here and A. 1. 405 *patuit dea. ille ubi matrem.* The pause in both cases makes the difficulty much less, and possibly here *h* in *honos* is regarded as semi-consonantal.

honos erit...] 'this fruit too shall be honoured,' i.e. by being included among those selected for presentation to you. *pomum* is used of almost any fruit.

54. **lauri**] 'bays,' cf. G. 2. 18 n. **proxima**: 'neighbouring' used proleptically (cf. G. 1. 399 n.) = 'to be their neighbour,' as the next line shows.

55—72. *Ah! Corydon, you are foolish to hope to win Alexis from Iollas by gifts. Alas! what trouble I have brought on myself. And yet, Alexis, why shun me? Though Pallas loves towns, yet other deities have lived in the woods. All creatures have something that they long for, and I long for you. See, cool evening comes but my passion burns. O Corydon, what madness it is! Why not set about something useful and forget Alexis?*

56. **rusticus**] 'a clown,' i.e. stupid, in that you indulge such vain hopes.

57. **nec...concedat Iollas**] 'nor, should you seek to rival him with gifts, would Iollas yield'; i.e. he would outbid you. *Iollas* is clearly the *dominus* of line 2.

58. **quid volui mihi**] 'what have I wished for myself?'; 'what have I brought on myself?'

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floribus...] 'I have let loose the South wind upon my flowers, the wild boars against my clear fountains,' i.e. I have brought ruin and destruction on myself. The South or Sirocco wind, which blows from Africa, is especially destructive in Italy.

61. **Dardaniusque Paris**] Quoted as the type of grace and beauty. He was brought up as a shepherd among the forests of Mount Ida.

Pallas...nobis: notice the emphatic position of these contrasted words: 'let Pallas inhabit the citadels she herself reared, to me let....' Pallas was commonly spoken of by such titles as πολιάς and πολιοῦχος, especially at Athens her favourite city.

63. **torva...**] Cf. Theocr. 10. 30

ἁ αἶξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει,
ἁ γέρανος τἄροτρον· ἐγὼ δ' ἐπὶ τὶν μεμάνημαι.

65. **ŏ Ālexi**] For a long vowel thus left unelided and shortened before a following vowel, cf. 8. 109 *an quĭ ămant;* 3. 79 *vălē vălĕ inquit;* 6. 44 *Hȳlā, Hȳlă omne.* In none of these cases is the ictus on the shortened syllable.

66. **aratra iugo referunt suspensa**] 'draw home by the yoke the hanging ploughs.' It was customary when returning home to turn the plough over (cf. Hor. Epod. 2. 63 *videre fessos vomerem inversum boves | collo trahentes languido*), so as to prevent the share catching in the ground; the main body of the plough would thus seem to be 'hanging' in the air.

Many editors say that *iugo referunt* is tautological and would therefore join *iugo suspensa* 'hanging from the yoke,' but they are obliged to explain this 'tilted on the yoke' (i.e. the pole is turned from under to over the yoke and the plough thus thrown on its back), which is a very different thing. Ov. Fast. 5. 497 *versa iugo referuntur aratra* seems to prove that *iugo referunt* do go together.

68. **quis enim...**] 'for what limit can there be to love?'

69. **a Corydon...**] Theocr. 11. 72 ἆ Κύκλωψ, Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;

70. **semiputata...frondosa**] Both adjectives are emphatic; the vine is only 'half-pruned' and the supporting elm is left with all its leaves on, so that the sun cannot reach the grapes.

71. **quin tu...paras?**] 'Why do you not rather make ready to plait with osiers and pliant reeds something at any rate of all that daily need requires': *quorum=eorum quorum.*

quin tu...potius...paras: a question introduced by *quin*

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potius is really a strong remonstrance or exhortation; hence the force of the remarkable *tu* which all editors neglect. When you take a person to task you generally address him personally with considerable emphasis, and so Corydon in taking himself to task addresses himself with emphasis—'Why don't you, yes you, stupid,...?'

72. **detexere**] might mean 'unweave,' but here clearly means 'weave until they are completed.'

73. **invenies**...] Cf. Theocr. 11. 76 εὑρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.

ECLOGUE III

Two unfriendly shepherds, Menalcas and Damon, meet and, after indulging in some vigorous banter, suggest a trial of their poetic skill and, after determining what each shall wager, they invite Palaemon, who is passing, to act as judge; he accepts the office and at line 60 the contest begins. Such poetry as verses 60—107 was called Amoebaeic (ἀμοιβαῖα ἀοιδά Theocr. 8. 31) from ἀμοιβή 'interchange,' and Virgil calls it 'alternate song' (*alterna* line 59). The rule was that the second singer should answer the first in an equal number of verses, on the same or a similar subject, and also if possible show superior force or power of expression, or, as we say, 'cap' what the first had said. The 9th Ode of the Third Book of Horace's Odes is a perfect specimen of this kind of verse. The present Eclogue is largely copied from the 4th and 5th Idylls of Theocritus, but this form of poetry was probably extremely popular in Italy, where improvised songs largely consisting of rude repartees were always a characteristic of village festivities.

1—15. M. *Is this the flock of Meliboeus?* D. *No; Aegon left it in my charge.* M. *Unhappy sheep! while the master is away courting, a hireling milks you to death.* D. *Don't abuse me. I know something of you.* M. *I suppose you saw* ME *hacking Micon's vines.* D. *At any rate you broke the bow of Daphnis from jealousy.*

1. **Damoetā**] Greek voc.: cf. *Aeneā*, *Alvelā*; 7. 67 *Lycidā*. **culum**: a word common in the early comedians but obsolete in Virgil's day in formal Latin. Virgil intends by its use to give a natural and colloquial air to the line, but the word was evidently considered curious at an early period, as in Donatus' life of Virgil the following parody is quoted:

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dic mihi, Damoeta, cuium pecus anne Latinum?
non, verum Aegonis, nostri sic rure loquuntur.

3. **infelix o semper oves pecus**] 'Poor sheep, ever an unhappy flock': for the peculiar order cf. G. 4. 168 *ignavum fucos pecus* 'the drones, an idle throng'; 246 *aut dirum tineae genus.* **ipse** 'the master'; this pronoun is often used by slaves of a master or by pupils of a teacher, cf. 9. 67, and so *ipse dixit* 'the master said it' and in Greek *αὐτὸς ἔφη, αὐτὸς ἔνδον*, 'Is the master in?'

4. **fovet**] 'courts'; cf. G. 4. 43 n.

5. **alienus custos**] 'a hireling'; cf. St. John x. 13.

6. **et sucus...**] 'and the life-juice is stolen from the flock and the milk from the lambs': *sucus* is used constantly of that natural juice in plants or animals which gives them a healthy vigorous appearance and in the absence of which they dry up and wither away; so here the milk is called *sucus* because milking at a wrong season when the lambs are not weaned makes the flock lean and emaciated.

7. **parcius**] 'more sparingly.' **ista**: 'such taunts as yours.'

10. **tum, credo...**] After line 7 follows a coarse taunt addressed by Damon to Menalcas, to which Menalcas replies, 'O (that happened) then, I suppose, when they saw *me* hack the trees and young vines of Micon ... .' His words are ironical, and when he says 'me' he means 'you.'

arbustum: used in its strict sense of the trees planted to support the vines; cf. 2. 12 n.

11. **mala**] 'malignant,' 'malicious'; as in the well-known legal phrase *dolus malus* 'malice prepense'; the adjective implies deliberate evil intention.

12. **hic ad veteres fagos**] 'here beside the ancient beeches'; the words *ad veteres fagos* define and make clear the meaning of *hic*; cf. 1. 53.

13. **quae tu...**] 'which you...both grieved to see (lit. when you saw) given to the boy (i.e. Daphnis) and would have died (i.e. of ungratified spite) if... .'

16—27. M. *What is to be done when thieves are so bold? I saw you try to snare Damon's goat and, when I gave the alarm, hide behind the sedge.* D. *The goat was mine; Damon had lost it to me, for I had beaten him in a singing-match.* M. *You beat Damon in singing! You never had a real pipe, but used to make discord on a squeaking straw.*

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16. **quid...**] 'What can owners do' says Menalcas 'when thieves are so daring?' This reflection rises to his lips as he contemplates Damoetas, who, as he goes on to say, when last he saw him, was engaged in stealing Damon's goat. *dominus* is one who has *dominium* 'ownership'; the *dominus* of a slave is his 'master,' of a goat its 'owner.'

Many editors, mistaking the sense of *domini* and not seeing that Menalcas is referring to what is going to be said and not to what has been said, take this wrongly: thus Conington says that *fures* is comic for *servi* and renders 'what will the master do if the man talks at this rate?' i.e. what language will Aegon use if Damoetas is so impudent. This however gives a forced sense to *fures* and would certainly require *facient*, which has much less authority than *faciant*.

18. **excipere insidiis**] 'lie in wait to catch,' lit. 'try to catch with lying in wait.' *excipere* is a technical word for hunters who wait to *catch* game as it is driven *out* of cover, cf. Hor. Od. 3. 12. 11 *alto latitantem* | *fruticeto excipere aprum.*

multum latrante: 'barking much' or 'vigorously,' cf. line 63 n.

19. **ille**] Deictic, pointing to the thief who was just going to seize the goat.

21. **an mihi...**] 'What? was he not when beaten in playing to hand over the goat, although my pipe had earned it...?' *an* is often used to introduce a question in argument, and implies a suppressed thought, e.g. here 'I was not stealing, only taking my own,' *or* 'will you argue that he was not to hand over...?'

redderet: as very frequently is not = 'give back' but 'give *what is due*,' 'duly give,' *re* often having this force in composition; cf. line 73 *referatis* 'duly carry'; G. 1. 339 *refer* 'duly bring'; 2. 194.

22. **quem ... meruisset**] The subj. seems due to *quem* being = *quamvis eum.*

23. **si nescis**] colloquial = 'Allow me to inform you.'

24. **reddere posse negabat**] = *se reddere posse negabat.* The personal pronoun is not unfrequently thus omitted when there can be no ambiguity, cf. Aen. 3. 201 *negat discernere... Palinurus*, Livy 23. 63 *id nescire Mago dixit.*

25. **cantando tu illum?**] 'You — him — in playing!' Menalcas scornfully passes over all the rest of the explanation, and answers Damoetas' assertion that he had beaten Damon in playing by simply repeating it interrogatively. Of course after

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tu we must supply *vicisti* from *victus*, but the omission of the verb makes the satire much more terse and telling and the antithesis between *tu* and *illum* more vigorous. **fistula** : 2. 32 n.

26. **non tu...]** 'was it not your wont
to murder in the crossways, dunderhead,
a wretched ballad with a squeaking straw?'—Kennedy.

in triviis : places where three roads meet are natural resorts of the rabble and itinerant musicians; hence Juvenal (7. 55) has *carmen triviale* 'a vulgar song,' and cf. our word 'trivial.' **miserum disperdere carmen**: most editors say that the song was a *bad* one and was further spoilt by his playing, but surely the satire is more effective if we regard the song as a *good* one, and 'wretched' or 'unhappy' in being 'murdered' by him ('un chant d'ailleurs bon mais qui a le malheur d'être répeté par toi.'—Benoist).

The passage is copied from Theocr. 5. 5 :

τὺ γὰρ πόκα, δῶλε Σιβύρτα,
ἐκτάσα σύριγγα· τί δ' οὐκέτι σὺν Κορύδωνι
ἀρκεῖ τοι καλάμας αὔλὸν ποππύσδεν ἔχοντι ;

and has been copied by Milton, Lyc. 123—

'And when they list, their lean and flashy songs
Grate on their scrannel pipes of wretched straw.'

28—48. D. *Shall we have a contest to see which is the better singer? I will stake a choice cow.* M. *I dare not stake anything from the flock, but I have two cups beautifully carved and quite new, made by Alcimedon.* D. *As to that I have two by the same maker, equally beautiful and quite new also, but of course they are nothing to the cow.*

28. **vis ergo...experiamur?]** 'Do you wish then that we should try ...?' The subj. without *ut* is almost the regular construction after the colloquial *vis? visne? vin?* e.g. *quid vis faciam? visne videamus?*

vicissim, i.e. in amoebaeic song, see Introduction.

29. **ne forte...]** 'lest perchance you refuse, it comes twice...,' i.e. to keep you from refusing I may tell you that it comes twice.

30. **bis...]** Copied from Theocr. 1. 25, who speaks of a goat with two kids, but Virgil is scarcely happy in altering this to 'a young cow' (*vitula*), for cows rarely have twins, and, if they had, could certainly not be milked twice a day.

31. **depono]** 'stake'; below simply *pono*; so in Greek both καταίθημι (Theocr. 8. 11) and τίθημι (Theocr. 5. 21).

mecum...] 'with what pledge you contend against me,' i.e. what your stake is.

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32. non ausim] 'I could not dare.' In old Latin many words have a fut. in *-so* (cf. Greek *-σω*) and corresponding subj. in *-sim*, and some of these seem to have been used colloquially in later times: *ausim* is=*au(d)sim*, cf. *faxo*=*fac-so*, *faxim*=*fac-sim*, *capso*, *capsim*.

33. **est mihi...]** Cf. Theocr. 8. 15:

οὐ θησῶ πόκα ἀμνόν, ἐπεὶ χαλεπὸς ὁ πατήρ μευ
χἀ μήτηρ, τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

The harshness of step-mothers was proverbial, cf. G. 2. 128 *saevae novercae*, Tac. A. 12. 2 *novercalia odia*.

34. **bisque...]** 'and twice a day they count both of them the flock, one of them the kids also.' Virgil, like most copyists, exaggerates his original.

35. **id quod]** 'a thing which,' i.e. an offer which.

36. **insanire...]** i.e. to enter on a mad contest in which you must lose. The words explain *maius:* he 'lays odds,' being sure to win.

pocula: clearly two, cf. lines 40, 44; cups were generally in pairs, cf. Cic. Verr. 2. 19. 47 *scyphorum paria complura*.

38. **lenta quibus...]** 'on which a pliant vine overlaid with skilful chisel clothes the clusters spread by the pale ivy': *hedera pallente* is abl. after *diffusos*, as the sense makes it impossible to take it with *vestit*, with which it would naturally go by position. The vine is carved in relief (*superaddita*) and is the main feature of the carving, so that it 'enwraps' or 'enwreaths' the ivy and only allows one or two of its clusters here and there to show through.

torno: is used loosely for any carving tool; **facili** expresses the ease of perfect mastery.

39. **hedera pallente]** cf. 7. 38 *hedera alba;* G. 4. 124 *pallentes hederas*. Ancient writers all speak of a 'white ivy' bearing a white fruit, but Martyn cannot identify it. Variegated ivies are often strongly marked with white, having some leaves wholly of that colour.

40. **in medio]** 'in the centre,' i.e. in an open space inclosed by the vine and ivy, forming a sort of medallion. **signa:** 'figures.'

et—quis fuit alter...: an artistic imitation of natural forgetfulness. Conon was an astronomer at the court of Ptolemy Philadelphus (260—220 B.C.), and the other, whose name Menalcas cannot recall, may have been Eudoxus of Cnidus, who flourished about 360 B.C., and whose *Φαινόμενα* were versified by Aratus.

41. **radio]** 'the rod' used in drawing geometrical or as-

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tronomical figures on sand, cf. Aen. 6. 850. **totum orbem**, i.e. the whole circuit of the heavens, with the position of the various constellations marked. **gentibus**, 'for the peoples': ethic dat.

42. **tempora...**] This line is explanatory of the last: he marked out the heavens, 'the seasons,' that is, 'which the husbandman...was to keep.' His map of the heavens would aid them in determining the seasons and so regulating their work. **curvus**: 'bent,' i.e. over the plough.

43. **necdum...**] Theocr. 1. 59 *οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται | ἄχραντον.*

44. **et nobis**] 'for me too.'

45. **molli acantho**] 'bending,' 'flexible acanthus,' cf. G. 4. 123 *flexi vimen acanthi;* Theocr. 1. 55 *παντᾶ ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος.* Apparently the plant meant in these passages (and 4. 20; G. 4. 137) is *acanthus spinosa* 'bear's-foot' or 'brank-ursine,' so called from the resemblance of its leaf to a bear's claw. The sculptor Callimachus is said to have conceived the design of the capital of a Corinthian column from its leaves growing over a flower-pot, and it was commonly used as a model for carving and artistic decoration. For the shrub called *acanthus* see G. 2. 119.

46. **posuit**] 'portrayed,' 'carved'; cf. Hor. Od. 4. 8. 8. **Orphĕă**: but in Greek *Ὀρφέᾱ.* For Orpheus cf. Shakespeare, Henry VIII. act 3 sc. 1—

'Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing.'

48. **nihil est quod...laudes**] 'there is no reason for your praising,' lit. 'as to which you should praise.' So *est quod visam* 'there is a reason for my visiting': in direct questions *quid* is used, as *quid venis?* 'why do you come?'

49—59. M. *I will meet you anywhere. Let our umpire be —say Palaemon who is just coming.* D. *I am ready, only give your best attention, Palaemon.* P. *Time and place suit admirably: begin, Damoetas.*

49. **numquam hodie**] Cf. Aen. 2. 670 *numquam omnes hodie moriemur inulti;* in this phrase, which is common in comedy, *numquam* loses its sense of time and becomes merely an emphatic negative. **vocaris** = *vocaveris.*

50. **tantum—vel qui...**] Another artistic touch like line 40: Menalcas was just going to name an umpire, when Virgil makes him suddenly see Palaemon, and suggest him as an alternative (*vel*) to the person he was thinking of.

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Kennedy rightly says 'this verse should be constructed with the next and only a comma placed after *Palaemon*. This results from the fact that *tantum* (=*dummodo*) with its verb forms a protasis. See 2. 28 where the apodosis is *imitabere*, 3. 53 where the apodosis is *fugio*; while here the apodosis is *efficiam*. "Be but our umpire—aye, even P. who is now approaching—I'll effectually prevent you from challenging anybody to sing in future."'

52. **quin age, si quid habes**] 'However, come on, if you have anything (worth hearing)': cf. Theocr. 5. 78 *εἶα λέγ', εἴ τι λέγεις*.

53. **quemquam**] 'any one,' i.e. as umpire: he does not mind who the umpire is provided he gets his attention.

54. **sensibus imis reponas**] 'lay up in your inmost thoughts,' i.e. consider most carefully.

res, i.e. the contest. **non parva**, litotes='most important.'

59. **alternis...alterna**] *alterna* is the neuter plural of the adj. used as a substantive='alternate utterances' or 'songs,' cf. 7. 2 n.: *alternis* is the ablative of *alterna* used adverbially='alternately,' cf. Theocr. 8. 61 *δι' ἀμοιβαίων...ἄεισαν*. Homer describes the Muses as singing in alternate songs, Il. 1. 604 *Μουσάων θ' αἱ ἄειδον ἀμειβόμεναι ὀπὶ καλῇ*.

60—84. D. *Jove protects me.* M. *Apollo me.* D. *Galatea courts me.* M. *Amyntas me.* D. *I will send her some doves.* M. *I have sent him apples, and will send more to-morrow.* D. *Galatea says sweet words to me; may the gods hear them.* M. *Amyntas scorns me not, but keeps far away from me.* D. *Send Phyllis to me, Iollas.* M. *Phyllis loves me though I am absent, Iollas.* D. *All things have their bane, mine is the wrath of Amaryllis.* M. *All things have their delight, mine is Amyntas.*

60. **ab Iove...**] Copied from the first lines of the *Φαινόμενα* of Aratus, *ἐκ Διὸς ἀρχώμεσθα...μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαὶ | πᾶσαι δ' ἀνθρώπων ἀγοραί κ.τ.λ.*, and Theocr. 17. 1 *ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε, Μοῖσαι*, this latter passage pointing to *Musae* being a voc. and not gen. sing. as some take it.

Iovis omnia plena: Aratus regards *Ζεύς* as a divine power pervading and animating all things.

61. **colit terras**] The word *colit* is used here partly=*incolit* 'pervades,' 'haunts,' as the passage of Aratus shows, partly='cherishes,' 'has a care for,' as the next words show, in which a special instance of this universal care is referred to.

62. **sua**] 'his special,' 'his fitting gifts.'

63. **laurī ĕt**] Examples of a similar hiatus where the

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syllable is *in arsis* (i.e. with the accent on it) are not uncommon in Virgil, cf. line 6 *pecorī et*; 7. 53 *juniperī et*; 10. 13 *laurī, etiam*; G. 1. 4 *pecorī, apibus*; 3. 60 *patī hymenaeos*; 3. 155 *pecorī armentaque.*

suave rubens: the cognate acc. of the neut. adj. is often used adverbially. As you might say *dulcem risum ridere* 'to smile a sweet smile,' so you can say briefly *dulce ridere* 'to smile sweetly,' or as here *suave rubere* 'to blush sweetly'; cf. line 18 *multum latrante* 'much barking,' G. 2. 400 *aeternum frangenda*; 3. 239 *inmane sonat*; 4. 270 *grave olentia*; Hor. Od. 3. 27. 67 *perfidum ridere*; Hom. Il. 2. 270 ἡδὺ γελᾶν. So too in the plural G. 3. 149 *acerba sonans*; 226 *multa gemens* 'much lamenting'; 500 *crebra ferit terram* 'oft paws the ground'; 4. 122 *sera comantem* 'late-blooming.'

hyacinthus: Virgil often allows *Greek* words of four syllables at the end of a line, as *hymenaeus, cyparissus, elephanto.* The bay was sacred to Phoebus, and for the hyacinth cf. G. 4. 183 n.

64. **petit**] 'pelts.' Apples were sacred to Venus and pelting any one with apples was a recognised method of commencing a flirtation.

65. **ante**] With *videri*; she means to be seen before she reaches the willows.

66. **ultro**] 'unasked'; cf. 8. 53 n. **meus ignis**: 'my love.'

67. **Delia**] The name of some acquaintance, who is such an old friend that the dogs have ceased to bark at her. To understand it of Diana (as 7. 29) and say that she accompanied the shepherd hunting is absurd.

69. **ipse**] The pronoun emphasises the fact that he has taken personal trouble. So too **aëriae** does not merely mark that the birds fly high but that they build high up in trees, so that their nest or young ones could only be taken with difficulty. **quo congessere**: 'to which they have carried (materials for building)'; we should say 'where they have built.'

70. **quod potui**] lit. 'that which I have been able.' Render 'And I—'twas what I could—have sent....' He affects to speak slightingly of his gift.

71. **aurea**...] Theocr. 3. 10 ἠνίδε τοι δέκα μᾶλα φέρω...καὶ ἄδριον ἄλλα τοι οἰσῶ.

altera, 'a second (ten)': he might have written *altera decem* (cf. Catull. 5. 8 *mille altera*) or *totidem altera* (Hor. Ep. 1. 6. 34).

73. **partem**...] 'some part of them, ye winds, waft duly to the ears of the gods.' He prays that the gods may hear some

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of her vows of affection and so compel her to keep her word; cf. 8. 19 where Nisus complains that he has relied in vain on the 'witness of the gods.'

Many take this line as meaning that Galatea's words are so sweet that Damoetas prays that the gods may have the privilege of hearing them, but the parallelism with line 75, which seems to be a complaint, makes it probable that this line is a complaint also. **referatis**: see line 21 n.

74. **quid prodest**...] 'what avails it that you do not despise me?' *quod...spernis* is nom. to *prodest* and *quid* the cognate acc. after it.

75. **retia**] The nets into which the hunters were driving the game.

77. **cum faciam**...] 'when I sacrifice a heifer for (i.e. on behalf of) the crops, then come yourself.' At the *Ambarvalia* the victim (*ambarvalis hostia*) was led three times round the fields (cf. G. 1. 345) and then sacrificed to procure the blessing of heaven on the harvest. The sarcasm consists in the fact that love-making and courtship were prohibited at the festival.

faciam is used technically, like ῥέζειν, = 'perform (a sacrifice),' 'sacrifice,' the full phrase being *sacra facere* or *res divinas facere*; *vitula* is abl. of the instrument, 'with a heifer.' For this use of *facio* cf. Cic. Att. 1. 13. 3 *quum pro populo fieret*, and *operatus* G. 1. 339.

79. **et longum**...] The simplest explanation of this disputed passage is perhaps as follows. Both shepherds are gibing at Iollas, who is their rival for the affection of Phyllis. Damoetas accordingly issues an invitation to the lady for his birthday feast, but Menalcas caps this by saying that on *his* account she has left Iollas for good. Menalcas had pretended that he was going (*discedere*), whereupon Phyllis burst into tears and went off with him, crying out sarcastically 'Goodbye, goodbye, my *beautiful* Iollas.' In this case *longum* probably goes with *inquit* = 'aloud,' 'so as to be heard from a distance'; cf. Hor. A. P. 459 '*succurrite' longum clamet;* Hom. Il. 3. 81 μακρὸν ἄυσεν, or perhaps agrees with *vale* = 'a long farewell,' i.e. may it be long before I see you again.

Others, as Conington, make Menalcas retort in the person of Iollas, and say that Phyllis wept, etc., when he left her. But (1) if he was in love with her, he would not have left her, and (2) Menalcas elsewhere speaks in his own person.

A third explanation is to separate *formose* from *Iolla*, printing '*formose, vale, vale,' inquit, Iolla*—'and uttered a lingering "Farewell, fair youth, farewell," O Iollas.' Menalcas to cap

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what Damoetas had said imitates him in addressing Iollas, but, instead of asking Iollas to let Phyllis come to him, he boasts that she already loves him and wept when she had to say good-bye to him and stay with Iollas. The objection to this is the extreme harshness of separating *formose* from *Iolla*: the defence is that *Iolla* is parallel to *Iolla* in 76 and is uttered contemptuously, as Benoist explains—'elle m'a dit "adieu, adieu, beau berger." Entends-tu cela, Iollas?'

80. **triste**] Neut. adj. used as subst. = 'a bane': the word as its position shows goes with all the four clauses which follow —'a bane is the wolf to the fold, rain to the ....' So too *dulce* in line 82 = 'a delight.'

82. **depulsis**] 'weaned': the full phrase is *depellere a lacte* (7. 15) or *ab ubere*.

83. **salix**] For goats browsing on willow cf. 1. 78.

84—91. D. *Ye Muses, feed a heifer for Pollio, who loves my poetry.* M. *Feed a bull for Pollio, who is himself a poet.* D. *May he who admires thee, Pollio, abound in blessings.* M. *May he who scorns not Bavius admire Maevius and labour at vain tasks.*

84. **Pollio**] See Ecl. 4 Introduction. Virgil always élides the final syllable of *Pollio* (cf. 4. 12) rather than shorten the final *o*, as Horace ventures to do, Od. 2. 1. 14 *consulenti Pollĭō curiae.* The introduction by the poet of personal allusions into what is otherwise a purely imaginative piece seems scarcely artistic.

85. **lectori vestro**] The 'reader' is Pollio, who reads what Virgil writes; Menalcas 'caps' this by saying Pollio 'himself too' writes. **vitulam**: the calf is clearly to be sacrificed on Pollio's behalf with prayer for his welfare.

86. **nova carmina**] See Ecl. 4 Introd. Why Virgil calls Pollio's poems 'new' or 'novel' does not appear.

87. **qui iam cornu petat**] The subj. because *qui* = *ut is*: they are to feed the bull well so that though young it may 'already begin to butt,' which was a sign of vigour.

88. **veniat...**] = *veniat quo te quoque venisse gaudet*, 'may he attain the fame which he rejoices that you too have attained.'

89. **mella fluant illi**] Cf. the well-known phrase 'a land flowing with milk and honey.'

90. **qui Bavium ..**] Menalcas 'caps' the blessing of Damoetas with a curse. The humour of the first clause of the curse is admirable: to read Maevius is the worst fate Virgil can imagine. Cf. Macaulay (Burleigh and his Times *sub in.*) 'there

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was, it is said, a criminal in Italy, who was suffered to make his choice between Guicciardini and the galleys. He chose the history. But the war of Pisa was too much for him. He changed his mind and went to the oar.'

Bavius and Maevius were two poets of whom we only know that they have been condemned to immortality by Virgil and Horace, to the latter of whom Maevius seems to have been peculiarly objectionable (Hor. Epod. 10. 1 *olentem Maevium*).

91. **iungat**...] To 'harness foxes' and 'milk he-goats' are proverbial expressions for attempting useless tasks. Cf. Lucian Demonax 28 τράγον ἀμέλγειν.

92—103. D. *Fly, boys, there is a snake near!* M. *Stop, sheep, the bank is unsafe.* D. *Tityrus, drive the goats from the river; I will wash them at the fountain.* M. *Lads, fold the sheep, lest the sun dry up their milk.* D. *My bull, like his master, is wasting away with love.* M. *My sheep are all bones through the power of an evil eye.*

93. **frigidus**...] The strange order of the words is intended to represent the speaker's confusion and alarm. For *frigidus anguis* cf. Theocr. 15. 58 ψυχρὸν ὄφιν.

94. **non bene**...] ''tis unsafe to trust the bank': *creditur* is used impersonally: intransitive verbs are often thus used in the passive.

95. **ipse aries**...] He proves his statement by pointing to what had happened to the ram. *ipse* is added because, if there was danger for 'the ram himself,' there would be much more danger for the rest of the sheep, which if they fell in, being less vigorous, would be drowned.

96. **reice**] dissyllabic by syncope.

97. **in fonte**] Emphatic in opposition to *flumine*: if they wanted a bath they had better wait until they could have one in safety at 'a fountain' under the superintendence of the master (*ipse*). The rivers of Italy rise quickly and are very rapid, so that the banks are often unsafe (Hor. Sat. 1. 58 *cum ripa simul avulsos ferat Aufidus acer*) and the danger to flocks through drowning consequently great.

For *erit omnes* see 1. 38 n.

98. **cogite**] 'drive together,' i.e. to the fold or into the shade, instead of letting them wander in the open. Flocks were regularly driven into the shade during the heat of the day; Georg. 3. 327—334.

praeceperit, 'shall have first caught,' i.e. dried it up before we take steps to prevent it.

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100. **pingui macer**] Juxtaposition to bring out the antithesis: the bull's leanness in the midst of abundance is the cause of his wonder. He can only surmise that it is wasting away from love, like himself.

102. **his certe neque amor causa est**] 'to these (lambs) at any rate love is not the cause.' Some take *neque* as = *ne... quidem* 'not even love,' but this usage is late Latin; others say that *nec* is used = *non* as in early Latin, e.g. in the XII. Tables and Plautus. Neither explanation is satisfactory.

Donatus quotes this verse to show that *hisce* in Ter. Eun. 2. 2. 38 (*hisce hoc munere arbitrantur | suam Thaidem esse*) can be a nominative, and *hisce oculis* is also read as a nom. in Plaut. Mil. Glor. 2. 4. 21, where Tyrrell quotes from inscriptions *magistreis, publiceis, facteis*, etc., as nominatives. That Virgil would use such a startling archaism seems doubtful, but a nominative much improves the line, and it should probably be read *hi certe—neque amor causa est—vix ossibus haerent* 'these at any rate—nor is love the cause—scarce cleave to their bones.'

vix ossibus haerent: cf. Theocr. 4. 15 *τήνας μὲν δή τοι τᾶς πόρτιος αὐτὰ λέλειπται | τὠστέα.*

103. **nescio quis...**] The blighting power of the evil eye was universally accepted in antiquity and the belief still exists in the East and in Italy, where "the power of the 'occhio cattivo' or 'jettatura' is said to be a deeply-rooted popular superstition" (Lightfoot, Gal. iii. 1 n.). *fascinare* is the Greek *βασκαίνειν*, and both words are connected with *fari φάσκω* and refer in the first instance to witchery by incantations.

104—111. D. *Read my riddle and you shall be my Apollo.* M. *Read mine and you shall keep Phyllis to yourself.* P. *I cannot decide between you, you both deserve the prize. Now cease.*

105. **tres pateat...**] 'Heaven's space extends not more than three ells': the construction is *pateat non amplius tres ulnas* and *quam* is omitted after *amplius* by a very common idiom, cf. G. 4. 207 *neque enim plus septima ducitur aestas;* A. 1. 683 *noctem non amplius unam.*

A legendary explanation of the riddle is that *caeli* is the gen. of *Caelius*, a man at Mantua who squandered his patrimony, leaving himself only a space of ground (*Caeli spatium*) big enough to be buried in. Others say that the expanse of heaven is to be looked at as it appears reflected in a well.

106. **inscripti nomina regum**] lit. 'having the names of princes written on them,' i.e. 'inscribed with the names of princes.' For the construction cf. 1. 54 n. and Soph. Tr. 157

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δέλτον ἐγγεγραμμένην ξυνθήματα. For the markings of the 'hyacinth' cf. G. 4. 183 n.

108. **componere**] 'to settle' by giving a definite decision: he leaves the issue of 'so great a strife' undetermined.

109. **et quisquis**...] 'and whoever shall (like you) either fear the sweets or feel the bitterness of love,' i.e. and whoever, like you, skilfully sings about the theme of 'bitter-sweet love' (*ἔρος γλυκύπικρος* Sappho 37).

Endless suggestions have been made as to these lines, e.g. to put a stop after *hic* and read *haud...haud*, making Palaemon say sententiously 'and whoever shall not fear sweet love shall not find it bitter'=whoever is bold in love will be happy. The text is however probably right.

111. **claudite iam**...] The fields in Italy were often watered by artificial sluices which could be shut off at will: Palaemon metaphorically says 'close the streams,' meaning 'stop the stream of poetry.'

ECLOGUE IV

C. Asinius Pollio had been a vigorous adherent of Caesar and subsequently supported Antony, who in 41 B.C. appointed him his lieutenant in Transpadane Gaul, when he probably became acquainted with Virgil. In 40 B.C. he was consul and with Maecenas negotiated the treaty of Brundisium between Octavian and Antony, by which after two generations of civil war the peace of Italy seemed to be assured. Pollio was not only a patron of poets but himself a poet, see Ecl. 3. 86 and Hor. Od. 2. 1. 1—24, where his various titles to fame as an orator, a historian of the civil wars, and a writer of tragediés are enumerated.

This Eclogue was written during Pollio's consulship (line 11 *te consule*) and in it Virgil pictures the advent of an age of peace and rural felicity such as every Roman heart may well have longed for. This age he describes as coming round in a certain cycle, and his ideas with regard to this cycle are derived from three sources—(1) The Sibylline books (line 4), which seem to have copied an Etruscan theory of a succession of ten *saecula*, or periods of 110 years, the tenth of which was under the rule of Apollo (line 10 *tuus iam regnat Apollo*) and eminently happy; (2) the theory of a *magnus annus* or 'great cycle' which was completed when the heavenly bodies were again in the same relative position as at the Creation, and at the completion of which a new era would begin; (3) the Hesiodic account of four ages of gold, silver, brass, and iron.

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So far all is clear, but Virgil associates the commencement and development of this new era with the birth and growth of a child. Who was this child? The natural answer is 'the child of Pollio,' for he had two sons born about this time, one of whom, C. Asinius Gallus, became an important man and was mentioned by Augustus (Tac. Ann. 1. 13) as a man who might aspire to succeed him. There is a story that Gallus actually told the grammarian Ascanius Pedianus that he was the child mentioned in the Eclogue, and line 17 *pacatum...patriis virtutibus orbem* can hardly refer to anything but the peace of Brundisium just negotiated by Pollio.

Against this view it is argued that language (e.g. line 17 'he shall rule the world') is used with regard to a son of Pollio's which could not have been used without offending Octavian. But Pollio as consul was at any rate the titular ruler of the state, and Octavian was not yet Augustus the sole ruler of Rome. At the same time Virgil's language is so purposely vague and so highly imaginative that even a despotic ruler might have allowed it without offence, especially as in the 'gods and heroes' (line 15) among whom the boy will move he might easily see an allusion to himself and his court.

Others strongly urge that the child is one to be born to Octavian himself who had recently married Scribonia, who in 39 B.C. was divorced by him and gave birth to the notorious Julia. Virgil has purposely left the point obscure and it must remain so.

The resemblance between the language of the Eclogue and that of Isaiah, together with the mention of a child who was to be born, induced a definite belief among the early Christians that Virgil's lines are in some mysterious way a Messianic prophecy; this belief strongly prevailed throughout the Middle Ages and is expressed by Pope, who calls his Messiah 'A sacred Eclogue in imitation of Virgil's Pollio,' and says that the Eclogue was taken from a Sibylline prophecy on the birth of Christ. On the other hand, though vague rumours of Messianic hopes may have reached Italy from the East, there is hardly the slightest ground for deducing from this Eclogue that Virgil was acquainted with them. His description of the golden age presents no features to distinguish it specially from other descriptions of a like nature which were common in antiquity, and the birth of a child under peculiarly auspicious circumstances, such as those which distinguished Pollio's consulship, naturally suggests the language of hope and induces a poet to give reins to his imagination.

1—3. *Ye pastoral Muses, let us sing a loftier theme.*

1. **Sicelides Musae**] The Muses of pastoral poetry are

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called Sicilian because Theocritus, who is Virgil's model, was a Sicilian poet, cf. 2. 21 ; 6. 1 *Syracosio versu.*

2. **arbusta...humilesque myricae]** These stand as types of the ordinary humble subjects of pastoral poetry. Cf. 6. 10.

3. **si canimus...]** My poem will deal with woods (i.e. country subjects, see ll. 18—45) but will describe them under so glorious and wonderful an aspect that they will be 'worthy of a consul's ear.'

4—17. *The last age foretold in prophecy has come, the great cycle begins anew, the reign of Saturn returns. O Lucina, guard thou the birth of the boy who brings the happy time, when, Pollio, under thy consulship crime shall cease and terror vanish from the earth, while he shall lead a godlike life, moving amid gods and heroes and ruling a world at peace.*

4. **ultima...]** See Introduction. **Cumaei carminis,** 'Cumaean song' or 'prophecy.' The reference is to the Sibyl (Σίβυλλα) of Cumae, the most famous of several prophetic women called Sibyls (see Aen. 6. 9 *seq.*). The Sibylline books were, it is said, originally nine in number and were offered by the Sibyl to Tarquinius Superbus. When he refused to purchase them, she burnt three and asked the same price for the six remaining ; on his again refusing she burnt three more and asked the same price for the last three, which he bought. They were placed in the temple of Jupiter Capitolinus and consulted on occasions of national danger, but were destroyed by fire 82 B.C., after which a fresh collection was formed. The prophecies contained in them were written in verse; hence *carmen.*

For the elaborate balance of this line and lines 14, 29, see G. 1. 468 n.

5. **ab integro]** 'anew.' More usually *de* or *ex integro.* Cf. the final chorus of Shelley's Hellas

> 'The world's great age begins anew
> The golden years return....'

6. **redit et Virgo, redeunt]** Conington in an excellent note points out how fond Virgil is of repeating the verb instead of putting a second *et* : cf. 5. 29 ; Aen. 7. 327 *odit et ipse pater Pluton, odere sorores ;* 8. 91 *mirantur et undae,* | *miratur nemus ;* 10. 313, 369 ; 11. 171 ; 12. 548.

'The Maiden' is Astraea, Justice, the last of the immortals to leave the earth when men became evil ; cf. G. 2. 473.

7. **nova progenies]** 'a new race' ; the same as the *gens aurea* of line 9.

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8. **nascenti puero**] governed by *fave*: Lucina is asked to 'smile on the boy's birth.' *nascenti* is probably predicative = *cum nascetur*. **quo** 'by whom,' i.e. under whose guidance.

The **gens ferrea** is the γένος σιδήρεον of Hesiod (Works 176), and the **gens aurea** the χρύσεον γένος (Works 109); see Introduction.

10. **Lucina**...] i.e. Diana, who as the Moon-goddess is the sister of Apollo the Sun-god, the special deity of the tenth Sibylline age (*tuus iam regnat Apollo*), which Virgil here identifies with the golden age. For *Diana* = *Lucina* 'the goddess who brings to the light,' 'the goddess of childbirth,' cf. Hor. C. S. 9—16. Juno too as *dea pronuba* is often called *Lucina*.

11. **teque adeo**...] 'and when thou, even thou, O Pollio, art consul shall this glory of the time begin his course....'

Virgil is very fond of thus placing *adeo* second word in a sentence to strongly emphasise the preceding word; cf. 9. 59 *hinc adeo;* G. 1. 24 *tuque adeo;* 94 *multum adeo;* 287 *multa adeo;* 2. 323 *ver adeo;* 4. 197 *illum adeo...morem.*

decus hoc aevi, 'this glory of the time,' i.e. the boy who is to be born. Conington renders 'this glorious age,' and compares Lucr. 2. 16 *hoc aevi quodcunque est*, where however *aevi* depends on *quodcunque*, and such phrases as *monstrum mulieris*, μέγα χρῆμα ὕος are conversational.

12. **magni menses**] The 'mighty months' are great periods which go to make up the *magnus annus*.

13. **sceleris vestigia nostri**] 'the traces of our (i.e. Roman) guilt': the reference is to the civil wars. Cf. Hor. Od. 1. 2. 29.

14. **inrita**...] 'Effaced they shall free the world from continual terror,' i.e. the terror which has hitherto continually possessed it.

15. **deum vitam accipiet**] Because life on earth shall be god-like (cf. Hesiod, Works 112 ὥστε θεοὶ ἔζωον) and the gods themselves shall once more walk among men.

16. **videbitur illis**] 'shall be seen by them'; *videbitur* is distinctly here the passive of *videbit*, 'he shall see and be seen.' *illis* is the dative of the Agent, which is comparatively rare except with perf. pass., but cf. 6. 72 *tibi dicatur* 'be told by you'; G. 3. 170 *illis...ducantur* 'be drawn by them.'

17. **pacatumque**...] See Introduction.

18—25. *In thy childhood, O boy, earth uncultivated shall pour forth flowers for thy delight; lions shall cease to destroy; all hurtful things shall perish.*

Virgil now begins to describe the progress of the coming

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age, which is parallel with that of the boy from childhood (ll. 18—25) to youth (ll. 26—36) and manhood (ll. 37—45).

18. **nullo cultu**] With *fundet*: the earth 'uncultivated shall pour forth as her first gifts to thee....' In the golden age there was no need to labour, cf. Hes. W. 118 *καρπὸν δ' ἔφερε ζείδωρος ἄρουρα | αὐτομάτη*: G. 1. 128 *nullo poscente.*

munuscula: a charming diminutive, the gifts being for a child.

20. **ridenti**] 'smiling.' The flowers are described as putting on their sweetest smiles to lure the child's approval, cf. line 23 *blandos flores.* **fundet** as often = 'pour forth,' i.e. produce in lavish profusion, cf. line 23 ; 9. 40 *fundit humus flores;* G. 1. 13 n.; 2. 460 *fundit victum tellus.* Cicero often has *flores, fruges, fundere.*

21. **ipsae**] Emphatic: 'of their own accord,' without needing to be driven, cf. ll. 38, 43 ; 7. 11. Notice the rhetorical repetition of *ipsae...ipsa* followed by *occidet...occidet.* Cf. below 32 *quae...quae...quae;* 34 *alter...altera...altera;* 60 *incipe, parve puer...matrem, matri... incipe, parve puer.*

22. **nec magnos**...] Cf. Is. xi. 6 'The wolf also shall dwell with the lamb...and the young lion and the fatling together.'

24. **fallax herba veneni**] 'poison's treacherous plant': it is treacherous because it hides its poisonous character and so is eaten, cf. G. 2. 152 *miseros fallunt aconita legentes.*

For **occidet serpens** cf. Is. xi. 8 'and the sucking child shall play on the hole of the asp.'

25. **Assyrium vulgo**] Antithesis: what is now the rare and costly product of the distant East shall grow 'commonly,' i.e. everywhere.

25—36. *But when thou art able to read and understand heroic deeds, then the earth shall produce of her own accord corn and wine and honey. Yet still some traces of ancient guilt shall lurk behind, to make men labour for gain and fight for glory.*

26. **at**] Mark the transition from childhood to youth. **simul**, with *poteris = simul ac* 'as soon as thou shalt be able.' **heroum laudes**, 'the famous deeds of heroes,' cf. Hom. Il. 9. 524 *κλέα ἀνδρῶν | ἡρώων.*

27. **et quae** ..] 'and (so) to learn what virtue is,' i.e. by reading of the deeds of heroes and the exploits of thy sire.

28. **molli**] 'waving,' or perhaps 'tender.' The general context shows that this is to be supposed to take place without human aid, cf. *incultis* in the next line. To make *molli* very

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emphatic and explain 'beardless,' i.e. needing no protection against the attacks of birds, seems very forced.

29. Cf. for the sense Is. lv. 13 'Instead of the thorn shall come up the fir-tree, and instead of the brier shall come up the myrtle-tree.'

30. **et durae**...] For honey-dew cf. G. 4. 1 n.

32. **temptare Thetim ratibus**] 'to tempt' or 'hazard the sea in ships.' The ancient poets often speak of venturing to sea as a proof of man's sinful and presumptuous nature and a defiance of the clear will of heaven, cf. Hor. Od. 1. 3. 23 *inpiae | non tangenda rates transiliunt vada*, and Hesiod (W. 236) says of a righteous nation οὐδ' ἐπὶ νηῶν | νίσσονται.

The 'surrounding of cities with walls' is at once a mark of insecurity and a violation of that country life which is assumed to be natural. To 'cleave furrows in the earth' seems to describe an injury inflicted on the good mother who of her own accord already gives all things: so below line 40 the hoe is an indignity or injury which the earth will 'refuse to endure.'

34. The expedition of the Argonauts was made under the leadership of Jason to fetch the golden fleece from Colchis. It is mentioned as typical of rash and dangerous expeditions in pursuit of wealth. **quae vehat**, 'to carry.'

37—45. *When thou shalt reach manhood, none shall sail the sea for gain, for all lands shall bear all things, the husbandman shall not need to labour, and wool shall naturally take all the hues that art now produces.*

37. **hinc, ubi iam**...] 'thereafter, when by now strengthened years have made thee a man.'

firmata aetas is that time of life when the body has just attained its full strength, the beginning of manhood; so Cicero uses *constans aetas* and Tacitus *composita aetas* for what we call 'middle life' or 'the prime of life,' the period from say 25 to 50 of which *firmata aetas* is the commencement.

38. **cedet et ipse**...] 'even of his own accord the merchant shall quit the sea,' lit. 'withdraw from the sea.'

vector=*qui vehitur* is the passenger on a ship as opposed to the captain and crew who work it. It is here clearly 'the merchant' (ἔμπορος) who will no longer charter a ship to convey himself and his goods to foreign lands for purposes of barter or sale, as that will be needless when *omnis feret omnia tellus*. For **mutabit merces** of a merchant cf. Hor. Sat. 1. 4. 29 *hic mutat merces surgente a sole ad eum quo | vespertina tepet regio.*

40. **patietur**] See line 32 n.

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42. discet mentiri colores] 'learn to lie' or 'counterfeit many a colour.' Notice the force of *discet* emphasising the unnatural artificial character of the dyeing, as *mentiri* emphasises its untruthfulness.

43. ipse sed...] The wool, that is, of sheep will of itself grow purple, yellow, and scarlet. There is only a step from the sublime to the ridiculous and Virgil has here decidedly taken it. According to Spinoza's famous formula 'Art' may no doubt be sometimes best defined as 'that which is not nature,' and this picture of an earthly paradise bespeckled with purple, yellow, and scarlet rams might have suggested a warning to much mediaeval and modern extravagance which has parodied nature under the name of Art.

iam...**iam**, 'at one time...at another.' **suave rubenti**, cf. 3. 63 n.

46—63. '*Advance, ye blessed ages' sang the Fates, and thou, O boy, approach thy task amid the homage and rejoicing of the universe. May I live to tell of thy glories in strains worthy of Orpheus, of Linus, and even of Pan himself. Even now, O child, let thy smile greet thy mother with an omen of coming glory.*

46. talia...] '"O ages so blessed, run on" said the Parcae to their spindles.' It is also possible to take *saecla* as acc. after *currere* (cf. Aen. 3. 191 *currimus aequor*), '"run through such ages" said the Parcae to their spindles,' but it seems simpler to make the word a vocative.

The three Parcae are Clotho, Lachesis, and Atropos; they spin the thread of each human life and also of human destinies generally, whence one of them is specially called 'the spinner' from κλώθω 'to spin.' Here they are described as 'agreeing by the fixed decree of destiny,' but they are often spoken of as themselves identical with 'fate' or 'destiny.'

48. aderit iam tempus] Parenthetical: 'soon shall the hour approach.' **honores**, 'dignities.'

49. cara deum...] 'dear stock of gods, thou that hast in thee the making of a Jupiter.' So Munro, rightly: *suboles* is strictly used of the stock from which a race is reared, and *Iovis incrementum* can only mean 'the thing' or 'person whence a Jupiter (i.e. supreme ruler of the universe) shall grow,' cf. Ovid Met. 3. 103 *vipereos dentes, populi incrementa futuri* 'the dragon's teeth whence a nation shall grow,' Curt. 5. 1. 42 *ducum incrementa.*

Others neglect the Latin and say 'child of the gods, offshoot of Jupiter,' giving *incrementum Iovis* an unexampled sense, because, they say, otherwise Virgil's words would be too

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extravagant flattery; as if, when a poet once begins to indulge in this style of writing, it were any longer possible to say what is extravagant or not. If this line be too extravagant when correctly explained, what is to be made of the next which is too plain to be mistranslated?

The four-syllabled word at the end is used to give special dignity to the line.

50. **convexo nutantem pondere mundum**] 'the universe shaking with its vaulted mass,' i.e. with awe and emotion at the coming of the king. Cf. Psalm lxviii. 8; Aen. 3. 90.

51. **terrasquē tractusque**] Cf. G. 1. 153 n.

52. **aspice...laetantur ut**] Cf. 4. 5 *aspice ut...sparsit*, Aen. 6. 855 *aspice ut ingreditur*. Such phrases as *aspice ut, nonne vides ut?* are treated as pure interjections calling attention to a visible fact, and regularly take the indicative after them.

53. **o mihi...**] 'O may the latest years of so long life remain to me, and inspiration such as shall suffice to tell...': *quantum* agrees with the neut. adj. *sat*, lit. 'inspiration, how much shall be enough...'; *dicere* is dependent on the general sense of 'power,' 'ability' contained in *sat est*.

Many MSS. read *tum* 'O then (i.e. in the happy days when thou art a man) may the latest years....'

55. **non me...nec...nec**] The negative is broken up and repeated, as in Greek οὐκ ἐμὲ νικήσει...οὔτε...οὔτε: 'me neither Orpheus shall surpass...nor Linus.' For this repetition of a negative cf. 5. 25 *nulla nec...nec* 'none either...or'; 10. 64. **vincat**, 'should surpass me,' i.e. if, as I pray, I were then alive.

56. **huic...huic**] The next line immediately makes clear who each '*huic*' refers to.

57. **Orphei**] Ὀρφεῖ dat. of Ὀρφεύς.

58. **Arcadia judice**] Abl. abs. 'Arcadia being judge': as Pan was the god of Arcadia the phrase is = 'before a judge however partial.'

60. **risu cognoscere matrem**] 'with a smile to recognise thy mother'; the next line gives the reason why he is to do so, namely, to reward his mother for the 'long weariness' of the ten months of pregnancy. Observe the skill with which the repetition of the last word of one clause at the beginning of the next (*matrem, matri*) is used to link the clauses together instead of some mechanical connecting particle.

Many render 'to recognise thy mother by *her* smile'; if so the next line must give the reason why she smiles, viz. because her long weariness of travail is over (cf. John xvi. 20); but it must be allowed that the reason is very obscurely expressed,

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nor need the objection to *risu* being '*thy* smile' that new-born infants do not smile (*risus ille praecox et celerrimus ante quadragesimum diem nulli datur*, Pliny H. N. 7. 1; *risisse eodem die, quo genitus esset, unum hominem accepimus Zoroastrem*, Pliny 7. 15) much trouble us in an imaginative passage like this.

62. cui non...] After *incipe, parve puer* we must understand *risu cognoscere parentes* on the analogy of line 60. The poet bids him smile and so lure his parents to smile in return, for, he says, 'on whom parents have not smiled, him neither god has deemed worthy of his board nor goddess of her couch.'

Virgil is clearly thinking of the rewards bestowed on Hercules, who in return for his heroic efforts on behalf of humanity *μετ' ἀθανάτοισι θεοῖσι | τέρπεται ἐν θαλίῃς καὶ ἔχει καλλίσφυρον Ἥβην* (Hom. Od. 11. 601).

Quintilian (9. 3. 8) quotes this passage with the reading *qui*, noting that the plural is followed by a singular *hunc*, and he must have understood it to mean 'they who have not smiled on parents,' though *rideo* with acc. means 'to laugh at.' The passage as it stands is certainly obscure, and though Quintilian's view seems to us absurd, yet the fact that there is such a difference between our view and that of a great critic who lived within a century of Virgil, suggests reflections on the uncertainty of criticism.

Benoist considers that the reading Quintilian knew was *qui non risere parenti:* this would give excellent sense, 'recognise thy mother with a smile, for (this is a good omen, while) those who have not smiled upon their mother, such a one....' If the transition to the sing. *hunc* from the plural *qui* did not trouble Quintilian it need not trouble us.

ECLOGUE V

Two shepherds, Mopsus and Menalcas, meet and engage in a friendly contest, the one relating the death and the other the deification of Daphnis. The poem is amoebaean, and the 25 lines (20—44) which compose the song of Mopsus are replied to in 25 lines (56—80) by Menalcas. The parallelism of the two songs is very marked: lines 20—23 are parallel to 56—59, 24—28 to 60—64, 29—35 to 65—71, 36—39 to 72—75, and 40—44 to 76—80.

Daphnis is the ideal shepherd of pastoral poetry, which he was said to have invented, and his death is sung by Thyrsis in the first Idyll of Theocritus. The deification of Daphnis by Virgil has generally been supposed to describe the deification of

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Julius Caesar, and to have been written shortly after the order made by the triumvirs 42 B.C. for the celebration of his birthday in the month Quinctilis, which was thenceforward called after him Julius.

1—19. ME. *As we have met and are both good singers, let us sit down here under the elms and sing.* MO. *Wherever you like, either here in the shade or there under the grotto.* ME. *Amyntas alone rivals you.* MO. *He will rival Phoebus soon.* ME. *Begin, Mopsus; sing a song of love or praise or scorn.* MO. *No, I will try a new one I lately wrote. Then let Amyntas see if he can beat it.* ME. *Amyntas can merely pretend to be like you.* MO. *No more: we have reached the grotto.*

1. **cur non...consedimus ?]** 'Why have we not sat down?' i.e. let us sit down at once; we ought to have done so before.

boni...inflare, 'skilled to blow.' *inflare* is called the Prolative or Epexegetic infinitive, because it 'extends' or 'fully explains' (ἐπεξηγεῖται) the meaning of the adjective. You may be 'good' in many ways, but when it is said that you are 'good to blow' the particular nature of your goodness is at once made clear. It is very common in the poets, partly, no doubt, because of its great metrical convenience, cf. line 54 *cantari dignus;* 7. 5 *cantare pares;* 10. 32 *cantare periti;* G. 1. 284 *felix ponere* 'lucky to plant'; 2. 100 *certo fluere;* 467 *nescia fallere;* 4. 134 *primus carpere;* Aen. 6. 164 *praestantior ciere;* Hor. Od. 1. 3. 25 *audax perpeti.* It is equally common in Greek, cf. Theocr. 8. 3 (which Virgil here copies) ἄμφω συρίσδεν δεδαημένω ἄμφω ἀείδεν. For similar poetic uses of the inf. after nouns see G. 2. 73 n.; after verbs G. 4. 10 n.

2. **tu...ego]** σὺ μὲν...ἐγὼ δέ....

4. **maior]** sc. *natu,* 'the elder.'

5. **sub incertas...]** 'beneath the shade that trembles at the zephyr's breath.'

6. **aspice ut...sparsit]** Cf. 4. 52 n.

7. **silvestris...]** 'the woodland vine has dotted with scattered clusters'; **sparsit,** lit. 'sprinkled,' goes with *raris,* and expresses that there is a cluster here and there.

The picture is from Homer (Od. 5. 69), who describes a 'wild-vine' thus covering the cave of Calypso—ἡμερὶς ἠβώωσα τεθήλει δὲ σταφυλῇσιν.

9. **quid, si idem...]** 'What if he too were to strive to surpass Phoebus in singing?' i.e. I suppose he will rival Phoebus next. This use of *quid si* is common in Terence, e.g. Heaut. 4. 3. 41 where we have the proverbial expression *quid si nunc caelum ruat?*

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10. **si quos...**] 'if you have any songs of love for Phyllis or praise of Alcon or abuse of Codrus.' The various songs are described by their subject matter: e.g. the subject of the first would be 'Love for Phyllis.' *ignes, laudes, iurgia* are plural because the various songs mentioned each represent a *class* of song.

12. Cf. Theocr. 3. 1 *ταὶ δέ μοι αἶγες | βόσκονται κατ' δρος καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.*

13. **immo**] 'Nay rather.'

viridi] Probably the adjective implies that he wrote them on the bark of a living tree. The word *liber* 'a book' originally means the inner rind or bark of a tree, which was used for writing on.

14. **modulans alterna notavi**] 'setting them to music I marked the alternations (of voice and music).' *carmen*, like our 'song,' includes both the music and the words. It should be remembered that all pastoral songs are supposed to be accompanied by music: now you cannot sing and play a pipe at the same time, and therefore the playing and singing must have alternated. In the present Eclogue each of the songs (see Introduction) is divided in exactly the same manner, and it may be presumed that the pipe accompaniments would come in somewhere about these divisions. Cf. line 45, where *carmen* includes both the playing on the 'reeds' and the 'singing' mentioned in 48; also 7. 5 n.

Kennedy says that 'as he played the air he paused at intervals to mark the notes on the words he had written,' but this gives a strange sense to *alterna*.

15. **experiar**] The modest 'I will try' of all distinguished amateurs in music. Cf. line 50.

tu deinde iubeto....] Observe the scorn of this—then, after hearing me! This is also brought out by the dignity of the legal form *iubeto* (not *iube*) 'do thou, sir, bid.'

16. **lenta salix...**] The leaves of the willow and the olive are alike in form and colour, but the willow is a worthless tree and the olive valuable; the Celtic reed had the scent of a rose, but was so brittle that it could not be made into garlands, for which the rose was especially valued.

19. **desine plura**] 'Say no more': lit. 'let be further remarks.'

20—44. *Daphnis is dead: the Nymphs wept for him and his mother complained to heaven: no shepherds tended their flocks, no beast would eat or drink, lions made moan for him. Daphnis*

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taught shepherds Bacchic rites, and was the glory of his comrades: since he died the gods have left the country and a curse has fallen on the ground. Pay the last honours to Daphnis, ye shepherds, and rear a tomb and write on it his epitaph.

20. **crudeli funere**] 'by a cruel death,' by a premature death while still young, cf. G. 3. 263: so constantly *mors acerba, acerbum funus* (Aen. 6. 429) 'an early death.'

21. **flebant**] The spondees of the preceding line, together with the heavy spondee followed by a pause at the beginning of this one, mark the heaviness of their grief: cf. line 24 with its three successive spondaic words *ulli pastos illis.*

testes...Nymphis] sc. *estis* 'are witnesses to the Nymphs' of their grief. The mother of Daphnis was a Nymph.

23. **atque...atque...**] A rare and emphatic form for *et...et*, 'both...and': it is found in Tib. 2. 5. 73, Sil. 1. 93. Wagner makes *complexa* a verb and so joins *complexa est...atque vocat*, but the parallelism of *atque...atque* is so marked that it seems impossible to take one as joining two verbs, the other two nouns.

astra: the 'star' under which a man was born was supposed to influence his fortune; hence the study of Astrology.

24. **pastos**] i.e. after feeding them; the shepherds neither drove their flocks to pasture nor from the pasture to the water.

25. **nulla neque...nec**] 'no beast either tasted...or touched': for the repeated negative cf. 4. 55 n. *quadrupes* is an adj. and when used as a subst. can be of any gender according to the word supplied after it—for example, *equus, bestia*, or *animal.*

27. **Poenos...leones**] Cf. Theocr. 1. 71 *τῆνον μὰν θῶες, τῆνον λύκοι ὠδύραντο, | τῆνον χὠκ δρυμοῖο λέων ἔκλαυσε θανόντα.* *Poenos* ('Carthaginian,' i.e. African) is a purely ornamental epithet. **ingemo** usually takes a dat., but here an acc. from its general sense of 'lament,' 'deplore.'

29. **Daphnis et...Daphnis**] cf. 4. 6 n. Daphnis is represented as introducing the worship of Bacchus among the shepherds (cf. the corresponding section, ll. 69, 70, where there is an illusion to the *Liberalia*). Now Bacchus is a heroic being who travels from the East introducing order and civilisation instead of disorder and violence, of which peaceful mission his tamed tigers are symbolical. Hence it is quite possible that Daphnis here represents Julius Caesar, as the restorer of peace and order after the civil wars; cf. the similar allusion to Bacchus in connection with Augustus, Hor. Od. 3. 3. 13.

Armenias, partly ornamental, partly because Bacchus came from the East. **curru**, contracted dative.

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31. **et foliis**...] 'and entwine with waving leaves the pliant wands.' The *hastae* are *θύρσοι*, rods wreathed with vine and ivy carried in the Bacchic procession by the 'companies of dancers' (*θίασοι*, cf. Eur. Bacch. 558 *θυρσοφορεῖς θιάσους*).

32. **vitis**...] Theocr. 8. 79

τᾷ δρυὶ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα,
τᾷ βοῖ δ' ἁ μόσχος, τῷ βωκόλῳ αἱ βόες αὐταί.

34. **tu**...] '(so) thou art all the glory of thy comrades. Since the fates have taken thee away...' For **fata tulerunt** cf. Hom. Il. 2. 302 *οὓς μὴ κῆρες ἔβαν θανάτοιο φέρουσαι.*

35. **ipsa**...] Pales is a purely Italian deity of flocks and herds whose festival of the *Palilia* was celebrated on the 21st of April, the day of the foundation of Rome (see Ov. Fast. 4. 721). Apollo on the other hand is purely Grecian, being *Ἀπόλλων Νόμος* (Theocr. 25. 21), who once kept the flocks of Admetus king of Pherae in Thessaly on the banks of the Amphrysus. The two deities are also joined together G. 1. 2.

36. **grandia...hordea**] 'big grains of barley': they selected big grains for sowing, cf. G. 1. 198.

The plural of *hordeum* is rare, and Virgil's detractor Bavius (3. 90) is said to have attacked the use of it here in the line *hordea qui dixit, superest ut tritica dicat*; see too Quint. 1. 5. 16.

37. **infelix**...] Supply *in eis* or *ibi*: lit. 'to what furrows we have entrusted...in them (or 'there') spring up....'

38. **pro molli viola**] For *molli*='soft (-coloured)' see 2. 49 n.; from its parallelism with *purpureo* it seems clearly to describe colour here. **purpureo**: either 'bright,' 'gleaming,' or 'purple-eyed,' cf. G. 4. 122 n.

purpureō nārcissō] Cf. 7. 53 *castaneae hirsutae;* G. 2. 5 *gravidūs autumno;* 3. 276 *depressas convalles* (where see note); Aen. 3. 74 *Neptunō Aegaeo.* Virgil seems fond of an occasional spondaic ending (cf. 4. 49 *incrementum;* G. 1. 221 *abscondantur;* 4. 462 *Orithyia*), and carries the license farther than Homer, who generally makes such lines end with a four-syllabled word, e.g. *Ἀγχίσαο*, and, when they do end with a trisyllable, does not allow hiatus as Virgil does.

40. **spargite humum foliis**] In 9. 19, where this passage is referred to, the words are *quis humum florentibus herbis | spargeret?* and flowers were commonly scattered on tombs (Aen. 6. 884), so that Conington thinks that by *foliis* here 'flowers' are meant. Possibly flowers are not excluded by the word *foliis*, though they are certainly not expressed, but he is undoubtedly wrong in rendering 'sow the ground with flowers,' as *spargite* must mean 'strew.'

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inducite fontibus umbras: lit. 'draw shade over the fountains' = 'o'ercanopy the fount with shade.' This is to be done by planting trees near it: the fountain is the spring near which Daphnis is buried. Cf. the beautiful Ode of Collins' on the Death of Mr. Thomson:

> In yonder grave a Druid lies,
> Where slowly winds the stealing wave:
> The year's best sweets shall duteous rise
> To deck its Poet's sylvan grave.

41. **mandat fieri**] 'Daphnis enjoins that such honours be paid him'; the inf. after *mando*, instead of *ut* with subj., is rare, but after verbs of commanding an inf. is always possible (e.g. *imperat fieri* Caes. B. G. 5. 1), and often regular, as after *iubeo*.

43. **Daphnis ego...**] 'Daphnis am I, famous in the woods, from the woods to heaven (famous).' *notus* certainly goes with *in silvis* as well as with *hinc usque ad sidera*, and probably a comma should be placed after *sidera*, though most editors print without one.

45—55. ME. *Sweet to me is your song as sleep to the weary and cooling streams to the thirsty: you are a worthy successor of your master. Still I too will venture to sing of Daphnis.* MO. *No boon could be greater than to hear a song from you on such a subject.*

45. **tale...**] lit. 'such a thing is your song...as is slumber...': *tale* and *quale* are neuter adjectives in apposition to *carmen* and *sopor*, cf. 3. 80 *triste lupus stabulis*. Render 'such a delight is your song...as is slumber...as in summer heat to slake thirst....' Cf. Theocr. 1. 7 ἄδιον, ὦ ποιμὴν τὸ τεὸν μέλος ἢ τὸ καταχὲς | τᾶν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.

48. **magistrum**] The 'teacher' is Daphnis, who is clearly supposed to be personally known to the shepherds, cf. line 52.

49. **alter ab illo**] 'second to him,' lit. 'from' or 'after him.' The force of *ab* is starting with him and counting from him, cf. the Greek ἄρχεσθαι ἀπό τινος 'to begin with any one,' and 8. 11 *a te principium*. Hor. S. 2. 3. 193 *Aiax, heros ab Achille secundus*.

50. **tamen**] 'notwithstanding,' i.e. in spite of the fact that all comparison with you is absurd. So too *quocunque modo* 'in whatever way,' 'however poorly,' expresses a like modesty, see line 15 n.

53. **an quicquam...**] 'Could anything be?' i.e. nothing can possibly be. *quisquam* is used after negatives and therefore in interrogative sentences which are virtually negative.

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54. cantari dignus] Cf. line 1 n. In prose this would be *dignus qui cantaretur.*

56—80. *Daphnis is deified, and therefore all the country rejoices and the deities of the country. The wolves cease to raven; the mountains, the rocks, the vineyards proclaim his deity. Be thou favourable to us, O Daphnis: lo, beside the altars of Phoebus I will raise two to thee, and offer rural offerings, and hold a festival twice in each recurring year: yea, thy name and fame shall abide for ever and husbandmen shall pay thee vows.*

56. candidus] 'clothed in glory': the adjective describes the radiant splendour of a heavenly being. Cf. Bunyan's phrase 'the shining ones.'

Observe the emphatic position of the word in marked contrast to *exstinctum*, line 20, 'dead...deified.' So too the next lines express exultation in contrast with the lamentation of ll. 20—28. Pope imitates these lines, Pastoral 4. 69.

58. **ergo**] 'therefore,' i.e. because of his deification.

60. **nec lupus**...] Cf. the description of the golden age in 4. 22. Render 'Neither does the wolf devise an ambush against the flock nor nets treachery against the stag.'

61. **amat**...] These words give the reason why such felicity shall exist: it is because Daphnis 'loves repose.' *otia* expresses the quiet and peaceful calm of undisturbed rural life, cf. 1. 6. For *bonus* see line 65 n.

63. **intonsi**] 'unshorn,' i.e. forest-covered. The passage recalls Is. xiv. 7 'The whole earth is at rest and is quiet: they break forth into singing. Yea, the fir trees rejoice at thee, and the cedars of Lebanon, saying....'

64. **sonant**] active; 'cry aloud,' their cry being '*deus, deus ille, Menalca,*' cf. 1. 5 n.

65. **sis bonus**...] 'O, be thou kind and propitious to thine own,' i.e. to the shepherds, amongst whom thou didst once dwell. *bonus* and *felix*, when applied to a deity, describe a desire to bring good and happiness to men; cf. Aen. 1. 330; 12. 646.

aras, governed by *en*, which is equivalent to a verb: 'behold four altars.'

66. **duas altaria Phoebo**] 'two whereon to offer sacrifice for Phoebus,' lit. 'two as sacrificial altars for Phoebus.' The *altare* is a superstructure placed upon the *ara* when victims were offered: victims were not offered to rural deities.

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67. **bina...duo]** If *bina* is not used loosely, this must mean that he would place two cups of milk on each altar, and two bowls of oil, one on each altar.

Milk, oil, and wine represent the products of the earth.

69. **convivia]** 'the feasts' which followed the festal offering to the god.

70. **ante focum...]** See line 75, where the festivals on which these offerings are to be made to Daphnis are specified, though obscurely.

71. **vina...]** 'I will pour from goblets Ariusian wines, a nectar new,' i.e. as a libation in thy honour. The better wines were introduced with dessert (*mensae secundae*), which was preceded by a libation. Chian wines were celebrated, and among them the Ariusian was reckoned chief (see Marquardt); it is therefore called *nectar* 'a drink of the gods,' and *novum* because it was at this time a novelty in Italy.

74. **et cum...]** 'both when we duly pay to the Nymphs our solemn vows and when we purify the fields.'

The ordinary *Ambarvalia* (see 3. 77 n.) to which *lustrabimus agros* refers took place at the extreme end of winter (G. 1. 340) when spring was just beginning, but there was apparently a similar festival *just before harvest* (G. 1. 347), to which Virgil may be here alluding, and, if so, this would explain *messis* line 70. But what was the winter festival to be held *ante focum*? We know of none, and indeed the worship of the Nymphs is Sicilian and not Italian, so that it is impossible to say what was in Virgil's mind. Some suggest the *Liberalia*, the festival of Bacchus and Ceres (line 79), the givers of wine and corn, which was held on the 17th of March.

77. **dum rore cicadae]** Cf. Hesiod Shield of Herc. 393 *τέττιξ...ᾧ τε πόσις καὶ βρῶσις θῆλυς ἐέρση.*

80. **damnabis...]** 'Thou too (as well as Bacchus and Ceres) shalt condemn in vows,' i.e. to the fulfilment of vows. A person who makes a vow promises something to a god in case the god shall first do something for him: when the god has done his part, the person making the vow becomes 'bound by his vow' (*voti reus*) and the god is said to 'condemn him in his vow,' i.e. order him to pay it. The construction *damnare voti* is more common, but on the other hand we have both *capite damnare* and *capitis damnare*, see Pub. Sch. Lat. Gr. § 135.

81—90. Mo. *What can I give you in return for a song more delightful than the whispering of the south wind, the plashing of waves upon the shore, or the murmur of streams adown a valley?* Me. *I present you with this pipe which taught me many beautiful*

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songs. Mo. *And here is a shepherd's crook which Antigenes begged from me in vain.*

85. **ante**] 'first': he anticipates Mopsus, who is hesitating as to what he shall give, and presents him with a pipe.

86. **formosum...Alexim**] See Ecl. 2. 1: he refers to the song by its first words, and the whole phrase *formosum... Alexim* is acc. after *docuit.* So we should say 'taught me "God save the Queen."'

87. **cuium pecus...Meliboei**] See Ecl. 3. 1.

88. **quod, me...**] 'which, though he often asked me, Antigenes could not win (from me).'

90. **formosum...**] 'beautiful with regular knots and brass': probably the knots were natural but the stick had been specially selected for the regularity with which they occurred; the 'brass' would refer to the brass end or crook.

ECLOGUE VI

After the Perusine war (41 B.C.) Pollio, who had been legate in Transpadane Gaul and aided Virgil to recover his farm (see Ecl. 1), had been superseded, as being a partisan of Antony, by an adherent of Octavian called Alfenus Varus. This change of circumstances seems to have caused some difficulty to Virgil, and he is said to have nearly lost his life in a contest with Arrius, a centurion, to whom his farm had been assigned: anyhow Varus and his friend Cornelius Gallus (see Ecl. 10) helped him, and Virgil addresses this Eclogue to his patron.

The poet speaks as though Varus had urged him to attempt epic poetry and excuses himself from the task, at the same time asking Varus to accept the dedication (line 12) of the pastoral poem which follows, and which relates how two shepherds caught Silenus and induced him to sing a song containing an account of the creation and many famous legends.

1—12. *My first poems were pastoral, when I attempted epic themes Apollo checked me, and so, Varus, leaving it to others to sing of your fame and of wars, I ask your acceptance of this rural song which as dedicated to you will be dear to the god of poetry.*

1. **prima...cum canerem**] 'At first my muse...(but) when I began to sing....' The sentence consists of two contrasted clauses, the first introduced by *prima* and the second by *cum canerem*: first he wrote pastoral poetry, then attempted epic. Most

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editors place a full-stop after *Thalia*, thus destroying the sentence.

Syracosio, cf. 4. 1 n. **ludere**, cf. 1. 10 n.: the word here contrasts the 'sportive' character of pastoral verse with the seriousness and gloom (line 7) of epic poetry.

2. **erubuit...habitare**] 'blushed to inhabit'; for inf. cf. G. 4. 10 n. **Thalia** was not only the muse of comedy but also of pastoral poetry, and is represented with a shepherd's **crook** (*pedum*) in her hand.

3. **Cynthius aurem...**] Phoebus admonishes him **as the** god of song. The ear was regarded as the seat of memory; hence in summoning witnesses the ear was touched, cf. Pliny H. N. 11. 103 *est in aure ima memoriae locus quem tangentes antestamur.*

This passage is imitated by Horace Od. 4. 15. 1; Ovid A. A. 2. 493, and Milton Lycidas 77 'Phoebus replied and touched my trembling ears.'

5. **deductum carmen**] The word *deducere*, which originally describes 'drawing out' the thread from a ball of wool in spinning, is commonly used of literary composition (cf. Hor. Sat. 2. 1. 4 *deduci versus*, Ep. 2. 1. 225 *tenui deducta poemata filo*), the verses being drawn out by the poet from his mass of raw material into a long and shapely thread of narrative. Here in opposition to *pingues* we may render 'finely spun.'

6. **super...erunt**]=*supererunt* by Tmesis, cf. 8. 17 *praeque ...veniens.* 'For there will ever be poets in plenty to long to sing....'

7. **condere**] For *condere* used of making or 'putting together' verses, cf. 2. 4 n. Here it is not 'to put together verse' but 'to put into verse,' 'tell of in verse,' cf. 10. 50.

We do not know enough about Varus to determine what these 'gloomy wars' were: possibly he may have performed some exploits during the civil wars to which Virgil alludes.

8. **agrestem...**] Repeated from 1. 2.

9. **non iniussa cano**] The pastoral song which he is about to sing, though not what Varus had asked for, is yet 'not unbidden' since Phoebus had suggested it.

tamen haec quoque: 'even these verses poor though they be': *tamen* 'notwithstanding' refers to the contrast which fills the poet's mind between humble pastoral verse and lofty epic.

si quis...si quis: repetition to emphasise the poet's modest doubt whether any one will read them. Of course the modesty is affected.

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10. **myricae...nemus**] Cf. 4. 2 n. He does not mean that his verses will be about Varus, but that they will be dedicated to him.

12. **quam...**] 'than that page which has written the name of Varus at its head.'

13—30. *Two shepherds find Silenus asleep after a carouse and proceed to make him prisoner by binding him with his own garlands. As the price of his freedom he agrees to sing them a song which he had long promised them. As he begins to sing the Fauns and wild beasts dance to the measure and the oaks move their heads in harmony.*

14. **Silenum**] Silenus is the constant companion of Bacchus or Dionysus, and, as Bacchus is not only the god of the vine but also the god of the Dionysiac mysteries and the introducer of civilisation, so his tutor is not only a very obese and drunken god but also an eminently learned one: hence the desire of the shepherds to hear his discourse.

15. **inflatum...**] 'having his veins, as ever, still swollen with yesterday's revelry.' For *inflatum venas* cf. 1. 54 n.

16. **serta...**] 'his garlands lay close by just fallen from his head': *procul* does not necessarily imply that the distance between two things is great, but merely that they are separated (cf. G. 4. 424; Aen. 10. 835); here the next words show that it means 'close by.'

Many editors join *procul tantum* 'just a little way off' and compare Theocr. 1. 45 τυτθὸν ὅσσον ἄπωθεν, but this is artificial and unnecessary.

17. **et gravis...**] Notice the description: the tankard is big-bellied like a beetle (κάνθαρος) and heavy; its handle is 'well-worn' with use and is still faithfully grasped by the sleeper. With *pendebat* supply *e manu*.

19. **ipsis ex vincula sertis**] 'fetters fashioned from his garlands themselves'; for the rare position of *ex* cf. Lucr. 3. 10 *tuis ex, inclute, chartis.*

20. **timidis**] 'fearful,' i.e. frightened at their own boldness, in artistic contrast with Aegle, who is by no means timorous but proceeds to paint the god's face though he is 'now beginning to open his eyes' (*iamque videnti*).

23. **quo**] 'to what end?'

24. **satis est potuisse videri**] ''tis enough (for you) that you seem to have been able (to make a prisoner of me).'

Others render 'it is enough that I have been able to be seen by you,' but after *satis est*=*satis est vobis* the pronoun *me* cannot naturally be supplied and must have been expressed.

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25. **carmina vobis, huic**...] 'the song to you (shall be a reward), to her shall be another kind of reward.'

27. **in numerum**] 'to the measure,' so as to fall in with his song; cf. G. 4. 175; Aen. 8. 453 *illi inter sese magna vi bracchia tollunt | in numerum.* **videres**, 'thou mightest have seen': 'thou' = 'any one.'

28. **tum rigidas**...] Virgil evidently recalls the story of Orpheus (whom he mentions immediately) making the trees dance to his music.

29. **nec tantum**...] 'nor does the rock of Parnassus so much delight in Phoebus (as they delighted in the song of Silenus)': Parnassus is situated just above the temple of Apollo at Delphi; cf. 3. 46 n.

30. **Orphea**] = Ὀρφέα, but scanned as a spondee by Synizesis, a 'sinking together' (συνίζω) of two vowels as in *aurēō, dēērat, rēīce* 3. 96, *ēōdem* 8. 82; G. 1. 279 *Typhoea* (trisyllabic).

31—40. *He sang of the creation, how the primal atoms met in space and how from them all the universe and the earth were formed, how then the dry land was divided from the sea and began to take shape; then the sun began to shine, the clouds to form and descend in rain, and the woods grew and living creatures moved upon the mountains.*

31. **namque**...] 'for he sang how the first-beginnings of earth and air and sea and liquid fire as well had been collected through the mighty void.'

Virgil's description of the creation is taken from Lucretius (especially from 5. 416—508), who had a short time before expounded the theories of Epicurus in his masterly poem *de Rerum Natura.* Virgil is said himself to have been a pupil of the Epicurean philosopher Syro along with Varus and Gallus, and he often expresses his intense admiration for philosophic and scientific study; see especially the noble passage Georg. 2. 475—492. To him the ideal poet is one who, like Lucretius (G. 2. 490—2), or like Orpheus and Musaeus of old, is not only a poet but a divinely-inspired teacher able in worthy language to expound the solemn secrets of nature and of life. In Aen. 1. 740 he makes the bard Iopas sing of subjects similar to those mentioned here.

Lucretius, following Epicurus, related that originally there existed only atoms (*primordia, semina rerum, corpora prima*) and void or empty space (*inane*) in which they moved. By their collisions or meetings (cf. *coactae*) they formed all things, (*res*) and are therefore called the 'seeds of things,' or, as here,

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the seeds of the four elements (earth, air, water, and fire) from the combination of which (*ex his primis*) all things are formed.

canebat, uti...coacta fuissent...concreverit...stupeant. The changes of tense are intended partly to give variety to the narrative, partly to indicate that the various events follow each other in time.

33. **liquidi ignis**] This 'liquid fire' is the *aether* described in Lucr. 5. 449—494, which is the lightest and most 'yielding' or 'liquid' of the elemental substances, and rises above the denser air (*aer*) so as to form the outermost circuit of the world: it is the substance which feeds the stars and is the source of heat, light, and life.

ut his...] 'how from these first elements all nascent things and chiefly the earth's young orb grew.' By *his primis* seem meant not the atoms themselves but the four elemental substances into which they first combine, and from which in turn all earliest bodies (*omnia exordia*), and among them the globe itself, are formed. For *exordia* some MSS. give *ex omnia*, and Nettleship conjectured *ex ordia*; cf. the order of the words in line 19.

omnia et ipse, *τά τε ἄλλα πάντα καὶ αὐτός....* To what bodies Virgil is referring in *omnia exordia* cannot be determined; the phrase is perfectly vague and only introduced to form a contrast with 'the globe itself.' Munro takes *mundi* to mean 'the heaven' (as in G. 1. 232) and translates 'the elastic globe of ether' (see line 33 n.), but, though the words might mean this, it is clear that the earth is the only thing of truly central importance which can be so strongly contrasted with all other things as the *ipse mundi orbis* is.

36. **et rerum...**] 'and it (the dry land) began little by little to take the forms of things': by *rerum formas* Virgil clearly means to express the physical configuration of the various portions of the earth's surface. It cannot refer to the various forms of vegetation, as these only come later after the rain has descended (*cum primum* line 39).

37. **iamque...**] 'and now earth sees amazed the new sun beginning to shine as he mounts higher.' **lucescere altius** describes the two points which amaze the earth—(1) the sun's light, (2) his motion upwards through heaven.

Kennedy makes *altius* mean 'higher than the clouds.' Many put a comma after *solem*, but *atque* is never second word in a clause in Virgil, and there does not seem much point in describing the clouds as 'raised higher' instead of merely 'raised aloft' (*submotis*).

38. **atque...**] The clouds are raised by the sun; Virgil

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clearly indicates this by mentioning them immediately after it, just as he clearly indicates in the next line that the growth of vegetation follows as a consequence the fall of the rain.

39. **incipiant...cum**] The subj. with *cum* = 'when' is due to oblique narration.

40. **ignaros**] A much better reading than *ignotos* which many MSS. have: just as the earth has been described as 'astonished' at the sun, so the mountains are described as previously 'ignorant' what living creatures were.

41—60. *Then he tells of Pyrrha, Saturn, Prometheus, and the loss of Hylas. He describes too how Pasiphae in her madness became enamoured of a bull and pursued him over the mountains.*

41. **lapides Pyrrhae iactos**] Pyrrha was wife of Deucalion king of Thessaly: they were saved alive when Zeus destroyed the world with a flood, and repeopled the earth by throwing stones behind their backs.

The introduction of these legends is scarcely in keeping with the scientific tone of the preceding lines, but Virgil's science, at any rate here, is purely superficial: the Epicurean theory of creation and the myths which follow are merely regarded by him as both affording equal material for the display of his poetic skill.

Saturnia regna, cf. G. 2. 538 n.

42. Prometheus stole fire from heaven in order to benefit men, and was punished by Zeus by being chained on Caucasus, where a vulture (Virgil seems to use the plural carelessly) fed ceaselessly on his liver, which ceaselessly grew again.

Promethei: the gen. is formed as if from *Prometheus*, *Promethĕi*, and then contracted, cf. line 78 *Terei*.

43. **Hylan quo fonte...**] 'at what fountain his comrades shouted for the lost Hylas.' Hylas was a beautiful youth who went with Hercules on the Argonautic expedition but was seized by the Nymphs while drawing water at a fountain: Theocr. 13. 58 describes the cries of Hercules when searching for him.

44. **Hylā Hylā omne**] See 2. 65 n.

45. **et fortunatam...**] 'and Pasiphae—happy, if herds had never existed—he comforts with love for a snowy bull.' For Pasiphae wife of Minos king of Crete and her passion for a bull, see Aen. 6. 24—26, and Class. Dict. s.v. Minos. **solatur**, 'he consoles P.,' i.e. he describes how Pasiphae consoled herself, the singer being said actually to do that which he describes as done, cf. line 62 *circumdat*, 63 *erigit*. **fortunatam** forms the real

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apodosis to *si...fuissent* ; she would have been happy, if herds had never existed ; cf. G. 2. 458 *o fortunatos...sua si bona norint.*

48. **Proetides**] daughters of Proetus king of Argos, who were punished with madness for their pride and imagined themselves cows. **falsis** : 'unreal,' 'imaginary,' because they only fancied that they were cows, and were not really so.

49. **at non...**] 'yet none of them pursued (i.e. sought for) so foul a union, even though she had feared the plough for her neck and....'

51. **lēvi**] Notice the quantity.

52. **tu...ille**] Notice the antithesis : *you* know no rest, *he* is enjoying repose.

53. **latus niveum**] Acc. governed by *fultus*, 'resting his snowy flank,' cf. 1. 54 n. **fultus hyacintho** : for Greek four-syllabled words at the end of a line cf. 3. 63 n., and for the lengthening of *us* 1. 38 n.

54. **nigra pallentes**] Artistic antithesis : the dark green of the ilex is contrasted with the paler green of the grass. So too in line 53 *niveum* is clearly intended to contrast with the deep purple of the hyacinths.

56. **claudite...**] From here to *vaccae* line 60 Pasiphae herself speaks. 'The preceding sentence has expressed her thoughts ; we now have her words.'—Conington.

57. **si qua forte...**] 'if haply by any means the wandering footprints of the bull may meet my eyes' : she asks them to close the glades in the hope that possibly she may then be able to trace and overtake him. *si* 'if is commonly used = 'in the hope that' ; when the hope is only faint *si qua* 'if by some means' (Aen. 1. 8 ; 6. 882) or *si forte* 'if haply' are used ; *si qua forte* indicates that the hope entertained verges on despair.

61—73. *Then he tells of Atalanta, and the sisters of Phaethon, and how Gallus was led by one of the Muses to the Aonian mount, where Linus greeted him as a poet and bade him sing of the Grynean grove.*

61. The maid who 'marvelled at the apples of the Hesperides' was Atalanta, an Arcadian maiden who refused to accept any suitor who could not conquer her in running. She was conquered by Milanion, to whom Aphrodite had given three golden apples from the gardens of the Hesperides, which he dropped one by one as he ran, and Atalanta, charmed by their beauty, stopped to pick them up, thus losing the race.

62. **Phaëthontiadas**] Phaethon (cf. φαεθω 'shine') attempted to drive the chariot of the sun but was thrown from it

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and killed. His sisters found his body by the river Eridanus, and stood weeping for him until they were turned into alders (or, according to the usual story, poplars) upon the bank.

63. **atque**...] 'and raises tall alders from the ground,' i.e. describes (cf. line 46 n.) how, where the sisters were standing, alders appeared to grow up in their place.

64. For Gallus see Ecl. 10 Intr. Virgil has been blamed for 'incongruously' introducing the living Gallus among so many legendary figures, but the Eclogues throughout are purely artificial, the real and unreal are blended into one. There is 'incongruity' enough in the Sistine Madonna, but no one questions its artistic perfection.

Virgil clearly has in mind the passage where Hesiod (*Ascraeus senex* line 70) describes the Muses as teaching him 'while he kept his flocks beneath divine Helicon' (Theogony 22).

65. **Aonas in montes**] The reference is to Mt. Helicon in Boeotia, Aon having been a Boeotian hero; cf. Milton Par. L. 1. 14 'to soar above th' Aonian mount.' **sororum**, i.e. the Muses. **ut**, after *canit*, 'he sings how one of the sisters led....'

66. **viro adsurrexerit**] 'rose up to greet (or 'in honour of') the hero.' *adsurgere alicui* is regularly used of rising up as a mark of respect on the entrance of any one eminent by rank or age, cf. G. 2, 98; Cic. Inv. 1. 30. 48 *ut maioribus natu adsurgatur.*

67. **divino carmine**] abl. of quality: 'a shepherd of godlike song.' Linus, a mythical singer, son of Apollo and teacher of Orpheus, is here regarded as the founder of pastoral poetry, and by giving the pipe to Gallus marks his appointment as successor to 'the old bard of Ascra'; cf. 2. 37. For the 'dirge' usually connected with the name of Linus see L. and S. s.v. λίνος, αἴλινος.

68. **apio**] Parsley was constantly used for making chaplets (cf. Hor. Od. 4. 11. 3 *nectendis apium coronis*), and a crown of it was given to the victors at the Nemean and Isthmian games. Its scent was liked, cf. Theocr. 3. 23 εὐόδμοισι σελίνοις. Some render 'celery,' *apium graveolens L.*

70. **quos ante**...] sc. *dederunt.* **seni** is probably used here not of an old man but of a man who lived in days of old, cf. Hor. Sat. 1. 10. 67 *poetarum seniorum turba.* **Ascraeo**: Hesiod, the author of the Works and Days and the earliest Greek poet after Homer, was born at Ascra in Boeotia; cf. G. 2. 176.

71. **rigidas**] 'stiff,' 'sturdy' and so hard to move. The

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story of the trees following his music is usually told of Orpheus, cf. 3. 46.

72. **his**] 'with these'; **tibi** 'by thee,' dat. of the Agent, cf. 4. 16 n. Gallus apparently imitated Euphorion of Chalcis, in whose poems the legends connected with the grove and temple of Apollo at Grynia, a city of Moesia, were related.

74—86. *Why should I say how he told of Scylla destroying the fleet of Ulysses, or of Tereus and Philomela being changed into birds? He sang all the songs that Eurotas once heard Apollo compose, until at last evening—all too soon—compelled the shepherds to fold their sheep.*

74. **quid loquar**...] Virgil begins to speak here. *Scyllam* is governed by *ut narraverit* (line 77), the construction being *quid loquar aut* (*ut narraverit*) *Scyllam... aut ut narraverit mutatos T. artus.*

Scyllam Nisi: Virgil seems here to confuse the Homeric Scylla, a monster opposite Charybdis in the straits of Messana (see Aen. 3. 420), with Scylla daughter of Nisus king of Megara, who killed her father and was changed into a bird (see G. 1. 404—409).

quam fama secuta est...: lit. 'whom report has followed that....' Render 'to whom the story clings that, her dazzling loins girt with barking monsters, she harried....' Homer makes Scylla pick off six of the crew of Ulysses, one with each of her six heads; Virgil (Aen. 3. 425) makes her drag actual ships into her cave.

75. **candida**...] Scylla was surrounded by a brood of dog-like monsters who kennelled in her womb. Cf. Milton's description of Sin at the gates of Hell, Par. L. 2. 653

> 'about her middle round
> A cry of Hell-hounds never ceasing bark'd
> With wide Cerberean mouths full loud, and rung
> A hideous peal: yet when they list would creep,
> If aught disturb'd their noise, into her womb
> And kennel there.'

76. **Dulichias**] Dulichium was one of the Echinades, a group of islands off the mouth of the Achelous, and seems to have been regarded as being subject to Ithaca and forming part of the dominion of Ulysses.

78. Tereus married Procne daughter of Pandion king of Attica. He afterwards shut her up, pretending she was dead, and married her sister Philomela. Philomela subsequently discovered Procne, and, to revenge herself on Tereus, slew her son

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Itys, served him up to his father for a meal (*dapes* line 79), and then fled with her sister. Tereus pursued them, and Procne to escape him prayed to be changed into a bird, whereupon she was changed into a nightingale and Philomela into a swallow, Tereus being transformed into a hoopoo. Virgil alters the legend and makes Philomela the first wife of Tereus and mother of Itys; he also, like other Roman poets, regards her, not Procne, as the nightingale, probably connecting the name with φιλεῖν and μέλος as if, in spite of the quantity, Philomēla meant 'lover of song.'

79. **dona**] When Tereus had eaten the flesh of his son, Philomela *presented* him with the head.

80. **et quibus**...] 'and with what wings she first (i.e. before seeking the wastes) hovered—unhappy one—over her home.' Virgil alters the natural order of events, as the bird would first hover over the house and then seek the wastes; hence he necessarily introduces the word *ante* in the second clause. This makes it impossible to render with some 'she hovered over the house once alas! her own,' a rendering which also takes the words in a very unnatural order.

82. **omnia**...] The song which Silenus sings was first 'rehearsed' (for *meditante* cf. 1. 2 n.) by Apollo to Hyacinthus (cf. 3. 106 n.) beside the Eurotas, which bade the laurels on its banks learn it so that their whispers might afterwards repeat it.

83. **iussitque**...] Cf. Pope Pastoral 4. 13

> 'Thames heard the numbers as he flowed along,
> And bade his willows learn the moving song.'

84. **ille canit—pulsae**...] We should say 'he sings *and* the echoing vales repeat to the stars,' see 1. 30 n. Many wrongly make *pulsae...valles* a parenthesis. **pulsae**, 'struck' by the sound and then echoing it.

86. **invito Olympo**] The heaven itself is listening and is unwilling that the song should cease.

Vesper: 'The star that bids the shepherd fold.'—Milton Comus 93.

ECLOGUE VII

An amoebaeic poem in which the contest between the shepherd Thyrsis and the goatherd Corydon is related by Meliboeus.

1—20. *As Daphnis was sitting beneath an ilex, Corydon and*

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Thyrsis happened to have driven their flocks together to the same spot. My he-goat had strayed there too, and Daphnis seeing me begged me to come and rest awhile, and, though I had no one to look after my lambs, I could not resist the temptation to witness the contest between Corydon and Thyrsis. So they began, the one replying to the other.

1. **arguta**] 'whispering,' 'tuneful,' cf. 8. 22 *argutumque nemus pinosque loquentes*, and G. 1. 143 n. The murmur of the leaves is in harmony with the music of the singers, cf. Theocr. 1. 1

> ἀδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα
> ἁ ποτὶ ταῖς παγαῖσι μελίσδεται, ἁδὺ δὲ καὶ τὺ
> συρίσδες.

2. **in unum**] 'into one,' 'together.' See G. 1. 127 n.

4. **florentes aetatibus**] 'in the flower of their youth.' **Arcades**: the Arcadians were eminently a simple pastoral people, and Pan, the inventor of the pipe, dwelt in Arcadia. Virgil is quite careless about the scenery of his Eclogues, and the introduction of Arcadian shepherds on the banks of the Mincius (line 13) need not surprise us.

5. **et cantare...**] 'both well matched in singing and ready in reply.' Cf. Theocr. 8. 4 ἄμφω συρίσδεν δεδαημένω, ἄμφω ἀείδεν. It is clear that *cantare* here (=συρίσδεν) expresses 'playing on the pipe,' and is contrasted with *respondere* (=ἀείδεν) 'to sing in an amoebaeic contest': each shepherd first played on the pipe and then sang. Many render 'ready to sing (the first part) in a match and also to reply,' but this strains the meaning of *cantare*, and the assonance of *pares* and *parati* shews that they balance one another. For *cantare pares* cf. 5. 1 n.

6. **dum...defendo**] 'while I was protecting my young myrtles': *dum* idiomatically takes a present indicative even when referring to past time.

7. **vir gregis ipse caper**] 'my he-goat himself, the lord of the herd.' Cf. Theocr. 8. 49 ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ. *ipse* expresses astonishment at the he-goat, who ought to have known better, going astray and thus leading the kids (*haedi* line 9) wrong.

deerraverat, atque ego...aspicio: 'had strayed and lo! I see.' The poets affect that primitive simplicity of style which places two clauses side by side instead of making one subordinate to the other, as here we might have 'had strayed *when* lo! I see.' Virgil specially uses *atque* in connecting such sentences (cf. Aen. 6. 162), just as late Greek uses καὶ ἰδού rather than καί in similar cases. The dramatic change to the

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present *aspicio* adds to the force of the idiom. Notice *dēerro* scanned as a dissyllable by Synizesis.

10. **si quid cessare potes**] 'if you can take a little rest': *quid* is cognate acc. after *cessare*. Cf. 8. 19 *nil profeci* 'I have profited naught.'

11. **ipsi**] Cf. 4. 21 n. **potum**, 'to drink'; supine of *poto*.

12. **praetexit**] 'borders.' The green reeds edging the river form a 'border' to it, like the purple stripe along the edges of the *toga praetexta*.

13. **sacra**] i.e. to Jupiter; the bees made their hive in the hollow oak. For the sense cf. Theocr. 5. 46 ὧδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι.

14. **neque**...] 'I had neither an Alcippe nor a Phyllis (i.e. no mate) to fold (*quae clauderet*) the newly-weaned lambs, and (on the other hand) the contest was a grand one—Corydon against Thyrsis.' The words *Corydon cum Thyrside* are in apposition to *certamen*.

17. **mea seria**] 'my business,' cf. 9. 1. 127 n.

19. **alternos**...] 'the Muses willed to recall alternate songs.' The Muses are the daughters of Mnemosyne 'Memory,' and the word *Musa* itself is Μοῦσα = Μονσα from the root of *memini*. Hence the Muses 'recall alternate songs' when they endow the shepherds with the memory and the intelligence (*mens*) required for their production.

Many supply *eos* before *meminisse* 'willed that they (the shepherds) should recall,' but *volo meminisse* cannot mean 'I wish some one else to recall': the Muses are said themselves to recall, because it is their inspiration which makes the shepherds recall.

21—28. C. *Ye Muses, grant to me to sing like Codrus, or, if that may not be, I resign my art.* T. *Ye shepherds, crown me with ivy that Codrus may die of envy, or, if he praise me too much, with foxglove as a charm against his evil tongue.*

22. **proxima**...] 'he makes poems that rank after the verses of Phoebus,' i.e. he is the greatest of mortal poets; cf. Theocr. 1. 3 μετὰ Πᾶνα τὸ δεύτερον ἆθλον ἀποισῇ. *proxima* does not imply that his verses almost equal those of Phoebus, but only that he is next to Phoebus as a poet, though of course, being a mortal, far inferior. Horace (Od. 1. 12. 18) draws a marked distinction between *secundus* 'closely following' and *proximus* 'next,' 'second.' *facit*, like ποιεῖ, of poetic composition; for the lengthening of the last syllable cf. 1. 39 n.

23. **si non possumus omnes**] 'if we all cannot (make

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poems like Codrus)'; Corydon modestly ranks himself among the 'all,' i.e. the general crowd of poets.

24. **hic...**] He will dedicate his pipe to Pan, to whom the pine was sacred, as a sign that he has abandoned his art. It was customary on leaving off any occupation to dedicate some of the instruments connected with it to an appropriate divinity, e.g. a warrior dedicates his arms to Mars, a fading beauty her mirror to Venus; cf. Hor. Od. 3. 26.

25. **hedera**] Ivy was sacred to Bacchus, and in consequence, he being the god of inspiration, the symbol of poets, cf. Hor. Od. 1. 1. 29 *doctarum hederae praemia frontium* 'ivy the reward of poetic brows.' The 'rising poet' is of course Thyrsis, whose boastfulness Virgil purposely contrasts with the modesty of Corydon.

26. **invidia...**] For 'bursting' with envy cf. Aesop's well-known fable of the frog and the ox; and Prop. 1. 8. 27 *rumpantur iniqui; vicimus.* The feeble Codrus would burst his sides while attempting to rival the stronger notes of Thyrsis.

27. **si ultra placitum laudarit**] 'if he shall praise me beyond what is pleasing (i.e. to the gods).' Excessive praise was held to arouse the jealousy of the gods and bring disaster; hence an 'evil tongue' (*mala lingua*) could by the use of it 'bewitch' (*fascino*) and injure another as much as an 'evil eye' (cf. 3. 103 n.), and a person praised commonly used the word *praefiscine* to avoid this bewitchment. Here Codrus is supposed to use this means of injuring Thyrsis, and the 'foxglove' acts as a charm against the enchantment.

Some render *ultra placitum* 'beyond his real opinion,' 'insincerely' but it is clear that what Thyrsis fears is praise which goes beyond what *the gods* approve.

28. **vati futuro**] A more arrogant phrase than *crescentem poetam.* The *vates* is a divinely inspired prophet or 'bard,' as opposed to the humbler 'maker of verses,' *poeta:* the same distinction is drawn 9. 32, 34.

29—36. C. *Micon dedicates this boar's head and these stag's horns to thee, Diana, and, if his luck in hunting continues, thou shalt have a full-length statue in marble.* T. *As guardian of a humble garden thou must be content, Priapus, with a yearly offering of milk and cakes: at present thou art of marble, but, if the lambing is good, thy statue shall be of gold.*

29. **caput...cornua**] Accusatives after *dedicat,* which has to be supplied, being commonly omitted in dedicatory inscriptions, cf. Aen. 3. 288 *Aeneas haec de Danais victoribus arma.*

parvus Micon: Virgil is so fond of joining to Greek proper

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names an adjective which translates them (e.g. Aen. 3. 516 *pluvias Hyadas*, 703 *arduus Acragas*) that possibly he intends to connect *Micon* with μικκός the Doric form of μῑκρός 'small,' 'young,' though the quantity of the *i* is against this.

30. **vivacis cervi**] Stags were supposed to attain an immense age, cf. Juv. 14. 251 *longa et cervina senectus.* **ramosa cornua**, 'branching antlers.'

31. **hoc**] 'this,' viz. the success in hunting which the preceding lines suggest. **tota**, i.e. not merely a bust.

32. **puniceo**] The ancients frequently coloured the dress in statues. **stabis**: 'thou shalt stand,' 'thy statue shall be set up,' cf. Hor. Sat. 2. 3. 183 *aeneus ut stes* 'that thou mayest have thy statue set up in bronze.' For **suras evincta** cf. 1. 54 n. In Aen. 1. 337 Virgil in describing a huntress has the line *purpureoque alte suras vincire cothurno*, where *alte vincire* gives the force of the compound *evincire* 'to bind high up (on the leg),' cf. 1. 24 n.

34. **pauperis**] In affected humility; see next lines.

35. **pro tempore**] 'to suit the time,' to suit our present lowly circumstances'; ἐκ τῶν παρόντων. Statues of Priapus were set up in gardens, and were usually rude images of common wood; a marble Priapus would be a rarity, but Thyrsis in order to 'cap' Corydon's promise of a marble Diana apologises for putting up even a meaner deity in marble and absurdly vows a statue of gold.

36. **fetura**] Priapus was the god of fertility. **esto**: the future *eris* would be regular, cf. *stabis* line 32, but the imperative is more lordly and magnificent: not 'thou shalt be' but 'be thou of gold.'

37—44. C. *Galatea, sweetest and fairest of all things, when the cattle reseek their stalls, if thou lovest thy Corydon, come.* T. *Nay, may I seem more bitter than Sardinian herbs and vilest of all things, if the day does not seem endless; hasten home, my steers.*

37. **Nerine**] A rare Greek patronymic; similar forms are Ἀδρηστίνη, Ὠκεανίνη, and in Catullus *Neptunīne.* **thymo**: the thyme is mentioned because the famous 'bees of Hybla' (1. 55) fed on it.

38. **candidior...**] Cf. Theocr. 11. 20, where Polyphemus calls Galatea λευκοτέρα πακτᾶς ποτιδεῖν, ἁπαλωτέρα ἀρνός.

41. **immo ego**] Thyrsis begins with the word *immo* 'nay rather' to emphasise his intention of capping what Corydon had said: *ego* is emphatic in opposition to *Galatea.*

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Sardoniis...herbis: the 'Sardinian herb' is said to have been a sort of ranunculus which was so bitter that the taste of it caused a 'Sardonic smile,' and the honey of Sardinia was proverbially bitter and bad (9. 30; Hor. A. P. 375).

42. **proiecta vilior alga**] Sea-weed is in Latin the type of what is worthless (cf. Hor. Sat. 2. 5. 8 *et genus et virtus, nisi cum re, vilior alga est*): the sea 'casts it forth' and then it is left lying on the shore to rot.

43. **lux**] 'day,' 'daytime,' as opposed to evening, which he is so eagerly expecting that the day seems 'longer than a whole year.' Jerram compares Ov. Her. 11. 29 *et nox erat annua nobis*, 'the night seemed a year.'

44. **si quis pudor...**] In his impatience he reproaches the cattle with being so greedy that, although it is really eventide, they still linger in the pasture, and bids them 'if they have any shame' return home.

45—52. C. *Ye founts and grassy lawns, which the arbute overshadows, guard my flock from midsummer heat.* T. *Here by the fireside we care naught for the winter's cold.*

45. **somno mollior herba**] 'Grass softer than sleep,' a beautiful phrase copied from Theocr. 5. 50 *εἴρια* (fleeces)...*ὕπνω μαλακώτερα*, cf. G. 3. 435 *molles somnos.*

46. **et quae vos...arbutus tegit**] A curious construction: strictly *arbutus* ought to be in the voc. and *tegit* in the second person, 'and thou, O arbute, which coverest them,' but Virgil prefers to write 'and the green arbute which covers you.' **rara umbra**, 'with chequered shade,' shade interspersed with light because the foliage is not close.

47. **solstitium**] 'the summer solstice,' 'midsummer,' the time when the sun at noon reaches its highest point in the heavens and so seems 'to stand still' before beginning to go down. The winter solstice, when the sun reaches its lowest point, is usually called *bruma* (=*brevima* 'shortest day'). **pecori**, either 'for' or 'from my flock.'

49. **pingues**] 'fat,' i.e. resinous. 'Thyrsis' picture is a sort of Dutch pendant to Corydon's Claude Lorraine.'—Conington.

50. **adsidua...**] The ancients had no chimneys, and the smoke was usually allowed to escape through an opening (*καπνοδόχη*) in the roof, so that from the 'blackness' it caused 'a hall' is called *atrium* and the Greek word for 'roof' is *μέλαθρον*. In cottages this opening may not have existed or may have been frequently closed, so that the smoke had to find its way out by the door. The picture which Thyrsis wishes to

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present is of a warm and comfortable interior, but to our notions there could have been little comfort under such conditions.

51. **tantum...quantum**] Cognate accusatives used adverbially: 'here we heed the cold of Boreas only as much as either the wolf heeds the number (of the flock)....'

52. **numerum**] The 'number' of the sheep does not terrify the wolf; he despises it.

53—60. C. *Autumn bears its fruits, all nature smiles, but, were Alexis away, the rivers would dry up.* T. *The fields are parched and perishing, the vines leafless, but when Phyllis comes the rain will make all the groves green.*

53. **stant**] The verb expresses strength and vigour: it is the opposite of 'droop.' For *iuniperī ēt* cf. 3. 63 n., and for the ending *castaneae hirsutae* 2. 24 n. **hirsutae** refers to the prickly character of the shell of the chestnut.

54. **suā quaeque sub arbore poma**] Usually we should have *quaque* 'its own fruit lies beneath each tree,' or *suā* 'each fruit lies beneath its own tree,' and some alter *quaeque* to *quaque* or say that *sua* has the *a* long and is scanned as a monosyllable. The text seems however right, for the Romans not unfrequently use *suus quisque* as a compound declinable adjective='his, her, its own,' 'his own peculiar,' of which therefore the neuter plural would be *sua quaeque*; cf. Cic. de Fin. 5. 46 *cuiusque partis naturae...sua quaeque vis sit* (where see Madvig); Juv. 7. 213 *Rufum atque alios caedit sua quaeque iuventus;* Munro Lucr. 2. 371 n. Render 'their own several fruits lie strewn beneath the trees.'

56. **et**] 'even.'

57. **vitio...**] 'the grass dying with the tainted air is thirsty.' For *vitio aeris* cf. G. 3. 478 *morbo caeli.*

58. **invidit collibus umbras**] 'has begrudged the shade to the hills.'

60. **Iuppiter...**] 'and Jupiter shall descend abundantly in genial rain.' For Jupiter, the god of the bright sky, who descends in rain into the lap of his spouse the earth bringing life and fertility, cf. Lucr. 1. 250 and G. 2. 325.

61—70. C. *Different gods love different trees, but the hazel, which Phyllis loves, shall surpass them all.* T. *Different trees are the glory of different places, but Lycidas is fairer than them all.* M. *So Thyrsis strove in vain, and Corydon was shown to have no peer.*

63. **dum**] 'while,' 'as long as': as long as Phyllis admires the hazel, no tree will surpass it in the eyes of Corydon.

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65. **pinus in hortis**] Ovid (A. A. 3. 692) speaks of 'a cultivated pine,' and Theophrastus (H. P. 12. 10) says πεύκης τὸ μὲν ἥμερον τὸ δὲ ἄγριον: cf. too G. 4. 112.

66. **in fluviis**] 'among rivers': i.e. in well-watered districts, or perhaps actually 'in rivers'; cf. G. 2. 110 *fluminibus salices ...nascuntur.*

69. **victum...Thyrsim**] The inferiority of Thyrsis is marked in the arrogance of lines 25—28, and the extravagance of 33—36; in his next two replies his subject is less beautiful in itself than Corydon's ('the sour lover' as compared with 'the sweet Galatea,' winter with summer) but is treated with equal art, while in lines 57—60, 65—68 it is impossible to say that he yields to Corydon. Of course, however, the defeat of Thyrsis is wholly fictitious, and no one would have been more astonished than Virgil himself if any one had taken him literally and pointed out to him the defects in the lines which he assigns to Thyrsis.

70. **ex illo...**] 'from that time Corydon is Corydon to us'; a peculiar way of saying 'Corydon is peerless in our judgment,' the name Corydon being substituted for an adj. expressing unrivalled merit. The line is from Theocr. 8. 92 κἦκ τούτω Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο, where πρᾶτος is equal to Virgil's second *Corydon.*

ECLOGUE VIII

An amoebaeic poem addressed to Pollio (see Ecl. 4 Intr.) on the occasion of his victory over the Parthini, an Illyrian people on the borders of Dalmatia, 39 B.C. (line 13 *victrices laurus*, cf. Hor. Od. 2. 1. 15 *Pollio...cui laurus aeternos honores | Delmatico peperit triumpho*).

The song of Damon (17—61) describes his grief for the faithlessness of Nisa, that of Alphesiboeus (64—109) the efforts of an unnamed lady to secure the love of Daphnis by enchantments. This second part is imitated from the second Idyll of Theocritus called Φαρμακεύτριαι 'the Enchantresses,' whence the title of the whole Eclogue *Pharmaceutria.*

Each song is divided into 10 stanzas of different lengths divided from one another by a refrain; the first seven stanzas in each song are exactly parallel to one another in length, but the last three are not.

1—5. *I will repeat the songs of Damon and Alphesiboeus at which all nature marvelled.*

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1. **Musam**] The acc. is repeated in line 5, where *dicemus*, its governing verb, is introduced.

2, 3. **iuvenca, lynces**] The beasts listen, as they do to the song of Silenus 6. 27. Lynxes do not exist in Italy, but the whole scene is imaginary.

4. **et mutata**...] 'and the changed streams stayed in their course': the streams (*flumina*) are changed because they cease to flow (*fluere*) and so are no longer streams.

The authority for *requiescere* in an active sense is a line quoted here by Servius from the poet C. Licinius Calvus (died 47 B.C.)—*sol quoque perpetuos meminit requiescere cursus;* two doubtful passages in Propertius (2. 34. 75; 3. 15. 25); and a probable imitation in the Ciris 233 *rapidos etiam requiescunt flumina cursus.*

Those who think this too harsh take *cursus* with *mutata*, 'changing their speed reposed.'

6—13. *When will it ever be mine, Pollio, to tell of thy fame as a warrior and poet? Meantime accept amid thy victories this humble lay attempted at thy bidding.*

6. **tu mihi**] *mihi* is an ethic dat. and goes grammatically with *superas* and *legis*: it is inserted to show that there is a relation of affection between the poet and Pollio wherever he is. Render 'And thou, my friend, whether thou..., O will ever the day come when 'tis allowed me to tell...?'

superas: this word as a nautical term expresses 'passing by,' especially where the passing presents some difficulty to be overcome, cf. Liv. 31. 23 *superato promontorio.* **saxa**: rocks at the mouth of the Timavus (see Aen. 1. 244); Pollio would pass them on his return home.

7. **en erit**] Cf. 1. 67 *en unquam...mirabor? en* in these cases is a mere interjection indicating excited feeling.

9. **en erit ut liceat**] 'O will it ever be allowed me...?' *est ut* is = 'it is possible that,' like ἔστιν ὅπως, and so *erit ut liceat?* becomes almost = *licebit*, but emphasises the idea of futurity more strongly.

ferre, 'to carry,' 'spread abroad,' i.e. by singing of them.

10. **Sophocleo...cothurno**] The 'buskin' was worn by tragic actors and the *soccus* by comic: hence *cothurnus* = 'tragedy.' Pollio wrote tragedies, cf. Hor. Od. 2. 1. 9 *severae Musa tragoediae;* Sat. 1. 10. 42.

11. **a te...desinet**] 'with thee (is) the beginning, to thee (i.e. in thy praise) shall be the close (of my poetry).' As Virgil celebrates Pollio in his earliest poems, the Eclogues, so he

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promises that his latest verses shall be written in his honour. The promise was never fulfilled, but the present passage is really an excuse for not attempting the task. For the expression cf. Hom. Il. 9. 97 ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι: Theocr. 17. 1. The reading *desinam* has good authority and may be original, as the tendency to alter it *metri gratia* would be considerable, though Ennius has *militŭm octo, dum quidĕm unus, quăm homo*; cf. Lucr. 3. 1082 *sed dŭm abest*, Hor. Sat. 2. 2. 28 *nŭm adest.*

13. **hederam**] Cf. 7. 25 n. Virgil speaks of his verses as a poetic crown which is to be entwined with the laurels Pollio had won in war.

14—16. *'Twas early dawn when Damon thus began.*

16. **incumbens tereti olivae**] 'leaning on a smooth staff of olive.' Others render 'leaning against a shapely (trunk of) olive,' but this hardly suits *incumbens.*

17—24. *Arise, O morning-star, while I address to the gods a dying complaint for the faithlessness of Nisa; the tuneful woods of Maenalus ever listen to the love-songs of shepherds.*

17. **nascere**] 'arise, O morning-star, and herald in (*praeveniens age*) the genial day.' The shepherd has watched till dawn brooding over his lost love. For the Tmesis in *praeveniens* cf. 6. 6 n.

18. **coniugis**] 'my betrothed'; cf. line 66, where it is used of Daphnis. **indigno**, cf. 10. 10 n.

19. **quamquam...profeci**] 'although I have profited naught by calling them to witness,' i.e. by appealing to them to witness her vows of love and to compel her to fulfil them.

21. **incipe...**] A similar refrain occurs in Theocr. 1. 64, 70, 76 ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς. **Maenalios**, i.e. pastoral, Maenalus, as the next lines explain, being the chosen haunt of Pan and tuneful shepherds. **mea tibia**: the address to his pipe clearly indicates that after each stanza he plays on it, cf. 5. 13 n.

22. **argutumque...**] Cf. 7. 1 n.

24. **qui primus...**] 'who first did not permit the reeds to remain idle,' i.e. who invented the pipe. See Mrs. Browning's poem beginning

> 'What was he doing, the great god Pan,
> Down in the reeds by the river?'

25—36. *Nisa weds Mopsus—a monstrous union. Go, Mopsus, celebrate your nuptials. O worthily are you mated, proud girl, you who despise me and scorn the wrath of heaven.*

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26. **quid non**...] 'what may not we lovers expect?' i.e. if such a union takes place. The next lines answer the question.

27. **iungentur**] 'will mate with.' **iam**, 'soon,' contrasted with *aevo sequenti*, which describes what will happen later.

28. **ad pocula**] 'to the water'; cf. G. 3. 529, where it says of cattle *pocula sunt fontes liquidi.*

30. **novas**...] The bride was escorted to her future home in the evening by boys carrying torches, among whom the husband scattered nuts on their arrival. Virgil describes Roman customs though he places the scene near Mt. Oeta.

31. **tibi**...] 'for thee the evening-star quits (i.e. ~~sides~~ above) Oeta'; its rising would be a sign for the bridal procession to start.

33. **digno**] In irony; he hints that, while despising himself and everybody, she has married a boor who is much less fitted for her than he would have been.

34. **dumque capellae**...] Supply *sunt odio*, 'are hateful.'

36. **nec**...] 'and deemest that no god takes heed of mortal things,' i.e. of the deeds of mortals. The Epicurean philosophy especially taught that the gods took no concern in the affairs of men: many who knew no philosophy then, as now, betrayed a similar scepticism by their acts.

37—51. *Well can I remember how when a lad I first saw you gathering apples and fell madly in love at once. Now I know what sort of a being Love really is, a pitiless savage who could induce a mother to slay her own children.*

38—43. 'I think that the finest lines in the Latin language are those five which begin—

saepibus in nostris parvam te roscida mala.

I cannot tell you how they struck me. I was amused to find that Voltaire pronounces that passage to be the finest in Virgil.'—Life and Letters of Lord Macaulay, 1. 371.

The passage is imitated from Theocr. 11. 25, though much altered.

38. **saepibus in nostris**] 'within our enclosure,' 'in our orchard.'

39. **cum matre**] Theocritus (11. 26) has

ἤνθες ἐμᾷ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα
ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον

and it would seem therefore that Virgil meant *cum matre* to represent ἐμᾷ σὺν ματρὶ 'with my mother,' though otherwise it would be more natural to render 'I saw you with your mother.'

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40. **alter ab undecimo**] 'next after the eleventh,' i.e. the twelfth; cf. 5. 49 *alter ab illo* 'next after him,' 'second.'

42. **ut vidi, ut perii**...] Cf. Theocr. 2. 82 χὡς ἴδον ὡς ἐμάνην, ὥς μευ περὶ θυμὸς ἰάφθη. The expression is from Homer, who three times (Il. 14. 294; 19. 16; 20. 424) has '*as* he saw, *so*...' (ὡς ἴδεν, ὥς...) to express that the second act follows immediately on the seeing and is almost coincident with it. Probably the exact force of ὡς...ὥς was soon forgotten, and in Theocritus the phrase merely indicates that seeing and falling in love were one and the same thing; anyhow Virgil does not regard the second ὥς as being = 'so,' but what his idea of the grammar of the phrase was, it is impossible to say. It is usually rendered '*when* I saw, *how* I fell in love!' which saves the grammar but destroys the charm of the phrase, for this consists in the parallelism of *ut...ut* and the exact balance thus established between the ideas of 'seeing' and 'loving.'

44. **sciŏ**] *scio* and *nescio* (chiefly in the phrase *nescio quis* line 108) are the only verbs to which Virgil allows a short final *o*; later poets gradually extend this license. **quid**: not 'who' he is, but 'what manner of thing' or 'creature' he is.

cotibus] So the MSS., not *cautibus*. The sounds of *ō* and *au* are very similar, and they are often interchanged, e.g. *plaustrum plostrum, Claudius Clodius.*

46. **nec generis nostri**] Not of our race and therefore 'inhuman.' **edunt**: the present because = 'are his parents.' The use is common when a permanent relationship is described; cf. Aen. 8. 141 *generat;* 10. 518 *educat.* So too τίκτει, and Soph. O.T. 437 τίς δέ μ' ἐκφύει βροτῶν;

48. **matrem**] 'a mother.' The reference is to the well-known story of Medea, who when deserted by Jason for the daughter of Creon king of Corinth slew the children she had by him.

49. **crudelis**...] 'cruel wert thou too, O mother'; i.e. though Love is 'savage' yet he could not have persuaded any but a cruel mother to do such a deed.

50. **an**] This is the reading of the MSS. Virgil having called Love 'savage' and the mother 'cruel,' now asks whether the cruelty of the mother or the wickedness of Love was the greater, and leaves the difficulty unsolved by repeating in the next line his condemnation of both. *magis* must be supplied before *inprobus.* Notice the favourite inversion of order in lines 50, 51 *crudelis...inprobus...inprobus...crudelis.* For **inprobus** cf. G. 1. 119 n.

Editors have made all manner of alterations in these lines. They are of course purely artificial in style, but there is no reason to suppose that Virgil did not write them. The most

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popular alteration is to write *crudelis mater, puer at magis inprobus ille* and to omit line 51.

53—62. *Now may all the course of nature be inverted. Now I will hurl myself into the sea, and do you, Nisa, accept this last proof of my devotion. Cease, my pipe, cease.*

53. **ultro**] This adverb, connected with *ultra*, is frequently used to qualify an act which is purely voluntary, which goes *beyond* anything which might reasonably have been expected. You may hope that a wolf will not attack sheep, you can hardly *go so far* as to dream that it will run away from them. Cf. 3. 66; G. 4. 204 of bees 'voluntarily' sacrificing their lives to duty; 265 of the bee-keeper who is 'unasked to encourage' (*ultro hortantem*) the sick bees to eat without waiting for them to show any desire for food.

55. **pinguia**] 'let tamarisks sweat rich amber from their barks,' i.e. let the lowliest shrubs (cf. 4. 2 *humiles myricae*) give forth the rarest products. Amber was highly valued by the ancients, and was supposed to be an exudation from trees, especially the alder, legends describing the sisters of Phaethon as turned into alders (6. 63 n.) and the amber as their tears.

56. **cycnis**] Swans were sacred to Apollo and supposed to sing before their death, 'foreseeing the joys of Paradise' (*προειδότες τὰ ἐν Ἅιδου ἀγαθά* Plato Phaedo 85 B); cf. 9. 56 *argutos olores;* Tennyson Morte d'Arthur s.f. 'like some full-breasted swan, | that fluting a wild carol ere her death.' **Tityrus**, i.e. any ordinary shepherd.

57. **inter delphinas Arion**] Arion of Methymna in Lesbos was a famous bard who lived (625 B.C.) at the court of Periander king of Corinth. There was a legend that, as he was returning home after a visit to Sicily, the sailors coveted the rich gifts he was taking back and determined to cast him into the sea. He asked to play for the last time on his lyre, and when he was thrown overboard, one of the dolphins which had been attracted by his music carried him safe ashore on its back.

59. **omnia...mare**] Virgil is copying Theocritus 1. 132

νῦν δ' ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι
ἁ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι,
πάντα δ' ἔναλλα γένοιτο.

It is clear that the last words mean 'may all things become changed' or 'contrary.' Virgil must either have misconstrued *ἔναλλα* or read *ἐνάλια*. Certainly the wish that 'all things may become even mid (i.e. deepest) ocean' has little sense or connection with what precedes and follows. For another curious

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variation from the Greek original see G. 1. 277 and note; also G. 1. 382.

fiat has better authority than *fiant* and is equally good Latin, cf. Ov. Met. 1. 292 *omnia pontus erat.* **vivite,** 'farewell,' cf. Hor. Sat. 2. 5. 110 *vive valeque.*

60. **praeceps**...] Copied from Theocr. 3. 25. **specula de montis**: for the order cf. G. 4. 333 *thalamo sub fluminis.*

61. **extremum**...] 'take thou that (i.e. my self-destruction) as my last dying gift.' She will rejoice to hear of his death, and therefore he offers it to her as a last gift.

63, 64. *Thus Damon sang: do ye, O Muses, repeat the reply of Alphesiboeus.*

64. **non omnia possumus omnes**] The poet excuses himself for asking the Muses to repeat the song instead of him by quoting this proverb: I have done my best, he says, in repeating Damon's song, and may now ask for help, since 'we cannot all do all things.'

65—72. *Prepare the magic rites by which I may drive Daphnis mad: only the incantation is wanting: incantations can move all things in heaven and earth.*

65. **effer aquam**] The speaker is a lady betrothed (line 67) to Daphnis, who is, however, a laggard lover lingering 'in town' (cf. *ab urbe*); she addresses her servant Amaryllis (line 78), who is assisting her in preparing the charm which is to make Daphnis madly in love and bring him instantly to her feet.

molli, because the fillet was made of wool; cf. Theocr. 2. 2, Prop. 5. 6. 6.

66. **adole**] The word is said to be akin to *adolesco* ('to grow,' root OL as in *proles, suboles*) and so=(1) 'make to grow,' 'increase,' 'honour,' (2) 'honour with sacrifice,' 'sacrifice.' Cf. Aen. 1. 704 *flammis adolere Penates* 'honour the Penates with fire,' i.e. make the fire on their hearth blaze up; 3. 547 *adolemus honores* 'make sacrifices blaze'; 7. 71 *adolet dum altaria taedis* 'makes the altars blaze.' See too G. 4. 379 *adolescunt ignibus arae* 'the altars blaze (or 'rise higher') with flame.' **pingues,** perhaps 'juicy,' or 'unctuous,' like *taedae pingues* 7. 49. **mascula**: the adj. was applied to the best sort of frankincense.

68. **carmina**] 'magic songs,' 'incantations.' *carmen* is specially used of any set form of words, not necessarily in verse, addressed to a deity.

69. **ducite**...] Cf. Theocr. 2. 17 *ἴυγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.*

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70. **carmina...**] To 'draw down' the moon was a regular feat of witchcraft, cf. Ov. Am. 2. 1. 23 *carmina sanguineae deducunt cornua lunae.* **vel**, 'even.'

71. **Circe**] She 'changed the comrades of Ulysses' into swine; Hom. Od. 10. 203 seq.

72. **rumpitur**] To be taken literally, 'is made to burst,' 'bursts'; cf. Ov. Am. 2. 1. 25. **cantando**: used exactly like the instrumental abl. of a verbal noun = 'by singing,' 'by using magic songs,' cf. 9. 56 *causando* 'by making excuses'; G. 2. 36 *mollite colendo;* 239 *mansuescit arando;* 250 *lentescit habendo* 'by the handling'; 3. 215 *uritque videndo* 'consumes by his seeing her'; 453 *tegendo* 'by concealment.' So too 9. 24 *inter agendum;* G. 3. 206 *ante domandum* 'before breaking in.'

74—80. *Three threads of three hues I tie round thy image and thrice lead it round the altar: the uneven number has magic power. Weave, Amaryllis, three love-knots of triple colour.*

74. **terna triplici colore**] Probably Virgil indicates that each thread was composed of three differently-coloured strands and so was 'of threefold hue.' *diversa* would then describe the particoloured character of each thread, and not necessarily imply, as Servius thinks, that nine colours were used so that each triple thread was to consist of colours different from those composing the other triple threads.

Many editors say that *terna* is put poetically for *tria* and Virgil merely describes three single threads each of a single colour, but this neglects *triplici*, and see line 78 n.

tibi: ethic dat., 'against thee,' 'to prevail over thee': she addresses Daphnis or his image.

76. **effigiem**] In all enchantments that which is done to the image of a person is supposed to affect the person himself: the threads which bind the image will also bind Daphnis. So Aen. 4. 508 Dido proposes to burn the *effigies* of Aeneas and his *exuviae*; cf. too below line 92; Hor. Sat. 1. 8. 30.

numero deus inpare gaudet: 'in odd numbers the god delights.' *deus* is either divinity in general or the particular deity whose aid she is invoking: the vagueness of the word is intentional. Odd numbers being indivisible into equal halves were considered imperishable: three and its compounds have always been magic numbers, cf. Macbeth 4. 1. 1 'Thrice the brinded cat hath mewed.'

78. **necte...**] It seems clear from the use of the distributive *ternos* and *necte* 'twine' that each knot is to be twined with three colours. Many, however, render 'tie three colours (i.e.

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three coloured strings) in three knots.' The question is of course insoluble, but the use of *terna, triplici* line 74 and *ternos necte* here certainly suggests that Virgil was not thinking of single threads but of threads each twined with three differently-coloured strands.

72. **necte...modo**] *modo* gives an impatient emphasis to the repeated *necte*; so in Plautus we often have *modo* with imperatives, e.g. *i modo, tace modo, sequere hac modo.*

81—90. *As the fire works on this clay and this wax so may my love work on Daphnis, and as the fire consumes this laurel so may passion consume him. May he long for me as some young heifer longs for the steer, roaming everywhere in pursuit of him.*

81. **limus...**] Some consider that two images of Daphnis are meant, one of clay and the other of wax, but this seems inconsistent with the singular *effigiem* line 76. She merely takes a piece of clay and a piece of wax and prays that as the fire makes the one hard and the other soft, so her love may render the heart of Daphnis hard to others and melting to herself. For *liquescit* cf. Theocr. 2. 28

ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω
ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.

The jingle of *durescit liquescit* is intentional, cf. Shakespeare's 'double double toil and trouble.'

82. **eodemque**] Scanned *ēodem* by Synizesis. **sic nostro** ... : supply *durescat et liquescat*, 'as this clay hardens and as this wax melts with..., so (let) Daphnis (harden and melt) with my love.'

83. **molam**] The *mola salsa*, a mixture of roasted barley meal and salt regularly used in sacrifice. **fragiles**, 'crackling,' i.e. when burned; cf. Theocr. 2. 24. **bitumine**: cf. Hor. Epod. 5. 81 *amore sic meo flagres uti | bitumen atris ignibus.*

84. **ego hanc...**] Supply *uro*, 'I burn this laurel on Daphnis.' It is doubtful whether *in Daphnide* should be taken literally as though the laurel were actually 'on Daphnis,' i.e. on his image, or whether the words mean 'in the case of Daphnis,' 'in dealing with Daphnis.' The latter view perhaps best suits with Theocr. 2. 23 *Δέλφις ἐμ' ἀνίασεν, ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν | αἴθω*, where *ἐπὶ Δέλφιδι* clearly means 'against Delphis,' 'to affect Delphis.'

86. **Daphnim**] The verb *teneat* does not occur till line 90, where the nom. is repeated; cf. line 1. **qualis cum fessa...**: Fully expressed this would be *qualis amor tenet buculam cum*

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fessa...procumbit 'may such love possess Daphnis as (possesses a heifer) when a heifer weary with seeking the steer...sinks down.'

89. **perdita**] Note the full force of the position of this emphatic word at the end of the clause and the beginning of a line followed by a pause: after long, weary, and fruitless wandering at last she flings herself down—lost, worn out, hopeless.

The line is said by Macrobius to be taken from Varius, who says of a dog hunting

non amnes illam medii non ardua tardant,
perdita nec serae meminit decedere nocti,

where *perdita* goes with what follows and describes the utter recklessness of the dog's pursuit. Even if the statement of Macrobius is correct, it does not necessarily follow that we must, as many do, place the comma after *ulva* and remove it after *perdita*. A stolen gem may be improved by a new setting.

nec serae...] 'nor does she take heed to give way to late night,' i.e. to seek the stall although the night is growing late. *decedere nocti* describes departing on the coming of night and leaving it to itself; cf. G. 3. 467 *serae solam decedere nocti;* 4. 23 *decedere calori* 'retire before the heat,' i.e. seek the shade.

91—100. *Now I will bury under the threshold this raiment which he once wore, and essay the power of the Pontic herbs which Moeris the great wizard gave me.*

92. **exuvias**] Anything once worn by a person was supposed to retain some connection with him and so could be used to obtain a magic influence over him (cf. Theocr. 2. 53). The burying of the clothes under the threshold is clearly meant somehow to attract their owner there. *exuviae* is a somewhat stately word (cf. Aen. 4. 507, 651); 'clothes' is too vulgar a translation, and 'relics' too dignified; perhaps 'raiment' will do.

93. **pignora cara sui**] 'dear pledges of himself.' He made her feel sure of his return by leaving them behind.

94. **debent Daphnim**] 'owe me Daphnis,' i.e. are bound to bring Daphnis back to me. For the construction cf. Hor. Od. 1. 3. 6 *navis, quae...debes Vergilium.*

96. **Ponto**] Probably put loosely for the neighbouring Colchis, 'Colchian poisons' being proverbial owing to the fame of Medea daughter of the king of Colchis as a sorceress.

98. **his ego...**] 'by means of these have I myself oft seen Moeris become a wolf': *ego* is emphatic, 'with my own eyes.'

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The change of men into wolves (λυκανθρωπία) was an old superstition; see the story of Lycaon in Ovid Met. 1. 209. In the middle ages a man thus transformed was called "a were-wolf."'—Jerram.

100. **satas alio...**] This charming away of crops from one place to another is specially prohibited by a clause in the Twelve Tables against any one *qui fruges excantassit.*

101—110. *Take the ashes and cast them behind you into a running stream without looking back. But, see, meantime the ashes of themselves leap up in flame! Good luck to it! The dog barks! Is he coming or is it a dream? He comes! Cease, my song, cease.*

102. **cineres**] The ashes of the various things which had been burnt. **rivo**, 'into a stream,' a common use of the dat. in Virgil, cf. G. 1. 23 *satis* (=*in sata*) *demittitis;* 2. 290 *terrae defigitur,* 4. 562.

103. **nec respexeris**] This caution is continually enjoined in dealings with the world of spirits; it clearly indicates a fear of arousing their anger by watching their actions. For instances see Theocr. 24. 94; Hom. Od. 5. 349; Aesch. Cho. 98.

his] 'with these,' i.e. with the ashes, which are supposed to be more effective than any means she had used previously and likely to prevail, although 'naught cares he for gods, naught for songs.'

106. **corripuit...**] 'the ash itself of its own accord has caught the altar with bickering flames.'

107. **dum ferre moror**] 'while I delay to carry it away'; *ferre* referring to *fer cineres* above.

109. **credimus?**] 'Can I believe it?' The indicative is often used instead of the deliberative subjunctive to give greater vivacity, cf. Aen. 2. 322 *quam prendimus arcem?* 10. 675 *accipio? quid ago?* For **qui amant** cf. 2. 65 n.

ECLOGUE IX

This Eclogue describes the meeting of two shepherds Lycidas and Moeris. Moeris has been turned out of his farm and is taking some kids to market for the new occupant; Lycidas is astonished, for he had heard that Menalcas (i.e. Virgil) had secured the safety of the district by his poetry, but Moeris replies that, so far from that being so, he and Menalcas himself had barely escaped with their lives: they then proceed to recall passages of Menalcas' poetry, and go on their way singing.

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The troubles referred to are those explained in the Introductions to Ecl. 1 and 6, and this Eclogue may have been a poetical appeal to Varus for assistance.

The general plan of the Eclogue is copied from the seventh Idyll of Theocritus.

1—16. L. *Whither away? To town?* M. *That I should have lived to be turned out of my farm by a stranger! It is for him—bad luck to it!—that I am taking these kids.* L. *I had been told that Menalcas had saved the district by his songs.* M. *It was indeed so said, but songs are of no avail amid the clash of arms, and if I had not cut short any fresh quarrelling neither I nor Menalcas would be alive now.*

1. **Quo te**...] Supply *ducunt*. In conversational phrases, where the meaning is perfectly clear, the verb can be omitted. **urbem**: probably Mantua.

2. **o Lycida**...] Moeris does not reply to the question put to him but bursts out into an account of his woes—'have I lived to come to this that a stranger—a thing I never feared—as owner of my farm should say....' The construction is *pervenimus* (*eo*) *ut* 'have I come alive to such a point that': the omission of *eo* is exceptional. *vivus* or *vivus videnque* is commonly used when a person is describing something so dreadful that he would have expected to die before seeing it happen, cf. Cic. Sest. 27. 59 *vivus, ut aiunt, est et videns cum victu ac vestitu suo publicatus.*

advena nostri: these words are out of place, for the natural order would be *ut advena, nostri possessor agelli*, but Virgil wishes the broken order of the words to represent the broken sobbing utterance of the speaker (cf. 1. 67—69 n.), and *advena* is thrust forward because the idea which is before all others in his mind is that of 'a stranger' occupying his homestead: *nostri* is then attracted from its place to contrast more strongly with *advena*.

3. **agelli**] Affectionate diminutive.

5. **nunc victi tristes**...] Observe the Asyndeton and slow spondees expressive of sadness.

versat: 'overturns,' 'turns upside down.'

6. **illi**] 'for him,' the *advena*, who is sending the kids by Moeris probably to market. The rendering 'to him' seems wrong, for Moeris is going from the farm towards town, and it is natural to suppose that the stranger is on the farm. As well why should Moeris be sending kids to him?

quod nec vertat bene: 'and may it not turn out well,'

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'and bad luck to it.' *nec* for *ne* is an archaism used in prayers and imprecations; cf. 10. 46.

7. **qua se subducere...**] 'where the hills begin to withdraw, lowering (lit. 'and to lower') their ridge with gentle slope.' The point indicated is one where the bold ridge of the hills stops and sinks gently into the plain.

10. **omnia**] All the district lying between the points mentioned. Most editors say that what is described is 'Virgil's farm,' but surely a space of land which can be described as lying between a point at the foot of the hills, the river, and a certain clump of beeches, seems something larger than an ordinary countryman's farm (*agellus*). Moreover *omnia* seems inconsistent with the reference to a single property. Again **vestrum Menalcan** is harshly explained 'the Menalcas who is the master of you and your fellow-servants,' whereas it is naturally used of 'the Menalcas whom you and your fellow-villagers may well call yours' because he has saved your district. Why should we assume that Moeris is a servant? In line 2 *nostri agelli* is more naturally explained 'my farm' than 'my master's farm,' and in line 14 Moeris certainly speaks of himself as capable of independent action.

11. **audieras**] Repeating *audieram* line 7. Latin has no 'yes,' and often expresses assent by repeating the word used by the first speaker.

12. **quantum...**] 'as much as they say that Chaonian doves (prevail) on the coming of an eagle.' By his use of *dicunt* Virgil shows that he is quoting a proverbial illustration, just as we might refer to the fable of 'the Wolf and the Lamb.'

13. **Chaonias**: the doves that dwelt in the oak-groves of Dodona were celebrated, the oracle being said to have been founded in accordance with the command of a dove which spoke with a human voice, Herod. 2. 55.

14. **quod**] 'wherefore'; lit. 'as to which.' **quacumque**, 'by whatever means,' 'no matter how.' **novas lites**: he had had some struggle with the new occupant of his farm, and judged that it would be unsafe to renew it.

15. **ante...**] Cf. Cic. de Div. 1. 39. 85 *quid (habet) augur, cur a dextra corvus, a sinistra cornix faciat ratum?* which shows that a raven on the left hand was an authoritative omen, but what it signified or why we do not know, nor does it matter.

16. **tuus hic Moeris**] 'thy friend Moeris here.' Probably *hic* is used like ὅδε in the phrase ὅδε ὁ ἀνήρ = 'I,' though it might of course be the adverb, 'neither would thy friend Moeris be alive here (before thy eyes).'

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17—29. L. *'Tis dreadful to think that we nearly lost Menalcas. Who then would have sung of the delights of the country or composed the song I picked up lately from you beginning 'Tityrus, feed the goats'?* M. *Or rather the unfinished song to Varus beginning 'Varus, save Mantua and the swans shall sing thy praises to the sky.'*

17. **cadit in quemquam**...] 'can such guilt belong to any one?' *quemquam* is used because *quisquam* is used in negative sentences, and this is a virtually negative sentence, being = 'no one can be so guilty.' *cadere in* = 'belong to,' 'refer to,' is a very favourite prose phrase, e.g. Cic. Sull. 27. 75 *non cadit in hos mores, non in hanc vitam, non in hunc hominem ista suspicio.*

tua solatia] 'thy soothing songs.'

19. **quis caneret**] The implied protasis is 'if thou hadst died.' **quis humum**...: 'who then would strew the ground with flowery herbs or overcanopy the fountains with verdant shade?' i.e. who would describe these scenes, the poet being said to do that which he describes, cf. 6. 45 n. The reference is to 5. 40, where, however, notice the different construction *inducite fontibus umbras*; here *induco* is used very remarkably in a secondary sense = 'veil,' 'cover over.'

21. **vel quae**...] 'or (who would sing) the song I lately stole from you...?' *quae* is governed by *quis caneret* supplied from the preceding lines. Lycidas heard Moeris singing the song and kept quiet (*tacitus*) so as not to interrupt him, while at the same time 'secretly picking it up' (*sublegi*).

22. **te ferres ad**] 'you were betaking yourself to,' 'going to visit.'

23. **dum redeo**] 'until I return'; this idiomatic use of *dum* with pres. ind. = 'until,' especially in conversational Latin, is well established, cf. G. 3. 296; Ter. Eun. 206 *expectabo dum venit;* Cic. ad Att. 10. 3 *opperior, dum haec cognosco;* Munro Lucr. 1. 945. Conington vainly renders '*while* I am on my way back.'

The passage is imitated from Theocr. 3. 3—5

> Τίτυρ' ἐμὶν τὸ καλὸν πεφιλάμενε, βόσκε τὰς αἶγας
> καὶ ποτὶ τὰν κράναν ἄγε, καὶ τὸν ἐνόρχαν,
> τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τι κορύψῃ.

23. **pasce...pastas age...inter agendum**] Note the quiet skill of the repetition: 'feed...when fed, drive...as you drive.' *agendum* is used as if it were absolutely a verbal noun = 'driving,' cf. 8. 72 n.

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25. **occursare caveto**] 'avoid running against,' 'take care not to run against.' **cornu ferit ille**, '*he* (emphatic) butts': the reason for avoiding him is introduced as a parenthesis.

26. **necdum perfecta**] 'and not finished either'; Moeris quotes the song as admirable in spite of its not having received the finishing touches.

27. **nomen**] Governed by *ferent* line 29. **superet modo** ..., 'only let Mantua be left to us,' 'so but Mantua be left.'

28. **nimium vicina**] Mantua was forty miles from Cremona, none the less it was 'too near' in fact, see Ecl. 1 Intr.

29. **cycni**] Cf. 8. 56 n. **sublime**: either adj. agreeing with *nomen* or adverb.

30—43. L. *As you hope for prosperity, sing me something. I too make verses and the shepherds call me a poet, but I know that compared with Varius and Cinna I am but a goose among swans.* M. *I am trying to remember a song. 'Come forth, Galatea, from the sea and enjoy with me the delights of spring.'*

30. **sic tua**...] 'so may your swarms escape..., begin (to sing) if you know anything.' *sic*='so,' i.e. on that condition, namely, that you begin to sing: cf. our use of '*so* help you God' in administering oaths: Latin, however, often throws the clauses with *sic* forward instead of putting them last as we do, cf. 10. 3; Hor. 1. 3. 1 *sic te...regat pater, reddas*, but 1. 28. 23 *ne parce...sic plectantur*.

Cyrneas taxos: we must suppose that yews were abundant in Corsica. Corsican honey, like Sardinian (7. 41), was bad and bitter, and the yew was injurious to bees (Georg. 4. 47).

32. **et me**] 'me too'; he grounds his request to hear the song on the fact that he too is a poet, though a poor one.

poetam...**vatem** (line 34); for the distinction cf. 7. 28 n. The passage is copied from Theocr. 7. 37

> καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κἠμὲ λέγοντι
> πάντες ἀοιδὸν ἄριστον, ἐγὼ δέ τις οὐ ταχυπειθής.

35. **Vario**] The MSS. have *Varo* (for whom see Ecl. 6 Intr.), but Servius read *Vario*, and it is clear that the name of a *poet* is required. L. Varius was a distinguished epic poet; he and Virgil introduced Horace to Maecenas, while he and Plotius Tucca were the literary executors of Virgil. L. Helvius Cinna was the epic poet who was nearly murdered by the mob after Caesar's assassination in mistake for the conspirator Cornelius Cinna.

36. **anser**] The goose by its noisy cackling (cf. *strepere*) spoils the music of the swans. There was a poet called *Anser*

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whom, Servius tells us, Virgil wished to attack, cf. Ov. Tr. 2. 435 *Cinna quoque his comes est, Cinnaque procacior Anser.* See too Prop. 2. 25. 84.

37. **id quidem ago**] ''tis *that* I am busy with,' namely, trying to recall one of the songs of Menalcas. *id agere* like *hoc agere* has a special sense = 'to do earnestly,' 'to devote all one's energy or mind to a thing,' cf. line 66. *quidem* emphasises *id.*

38. **si valeam**...] 'in the hope that I may be able to remember'; for *si* cf. 6. 57 n.

39. **huc ades**...] The passage is copied from Theocr. 11. 42 seq., where the Cyclops Polyphemus invites the sea-nymph Galatea to quit the ocean. **quis est nam**: for the tmesis of *quisnam* cf. Plaut. Rud. 4. 3. 8 *quid tu, malum, nam me retrahis;* in G. 4. 445 Virgil has the still more forcible *nam quis te.... quisnam* is a stronger interrogative than *quis*: 'what possible pleasure is there?' 'what pleasure can there be?'

40. **ver purpureum**] 'bright,' 'flower-decked spring.' The ancient purple had two characteristics, (1) its peculiar hue, the colour of clotted blood, (2) a remarkable sheen. Hence *purpureus* may mean (1) 'purple,' or (2) 'gleaming,' 'bright.' Cf. 5. 38 n.; G. 4. 54 *purpureos flores;* 373 *mare purpureum.*

41. **fundit**] 'pours forth'; cf. 4. 20 n.

43. **feriant sine**] 'let them lash,' 'leave them to lash'; cf. Theocr. 11. 43 *τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.* *feriant* is the subj. of oblique petition dependent on *sine.*

44—55. L. *Can you remember the song I heard you singing to yourself the other night?* M. '*Daphnis, why regard the old constellations? Caesar's is the new star for husbandmen—.' Alas, my memory is not what it was when I was a lad, my voice even is bewitched. However, Menalcas will tell you it himself.*

44. **quid, quae**...] 'what of the song I once heard you singing...?' an invitation to sing it.

45. **numeros memini, si verba tenerem**] An irregular sentence, in which the apodosis to *si...tenerem* has to be mentally supplied; 'I remember the tune (so that I could sing the song), did I but retain the words.'

46. **antiquos signorum ortus**] 'the risings of the old constellations.' In strict grammar the adj. *antiquos* ought to agree with *signorum*, but in poetry the transference or exchange (Hypallage) of the adj. from one substantive to another in a closely-connected expression is common, cf. Aen. 8. 526 *Tyr-*

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rhenusque tubae clangor; Hor. Od. 1. 12. 34 *superbos Tarquini fasces.*

47. **Dionaei Caesaris astrum**] The reference is to the comet (*Iulium sidus* Hor. Od. 1. 12. 47) which appeared shortly after the death of Julius Caesar, and was supposed to indicate his reception into heaven. It is here spoken of as a permanent constellation, to which husbandmen might look for guidance and blessing. **Dionaei**, because the Julian race claimed descent from Iulus, the son of Aeneas and grandson of Venus, whose mother was Dione.

48. **quo segetes**...] 'that through it (i.e. through its favourable influence) the corn-lands might rejoice in crops': **quo**= *ut eo*, hence the subjunctive.

49. **duceret colorem**] 'might take colour': *duco* describes the gradual way in which the purple hue seems to be 'drawn' over the grape.

50. **carpent**...] i.e. the trees you graft will under the influence of 'Caesar's star' fruit so well that they will not be worn out in two generations.

51. **omnia fert aetas**] 'time (i.e. advancing age) takes away everything'; Moeris breaks off and excuses himself on the ground of failing memory due to advancing years.

52. **cantando condere soles**] 'with singing laid the summer suns to rest,' 'sang the summer suns to rest,' cf. Tennyson A Dream of Fair Women 'We drank the Libyan sun to sleep.' The phrase is from Callimachus Epigram 2. 2 ἠέλιον λέσχῃ κατεδύσαμεν. **puerum**: emphatic, when a boy he could sing for ever, now he cannot.

53. **oblita**] 'forgotten': the past participles of many deponent verbs are for convenience used passively, e.g. *veneratus, detestatus, meditatus.* **tot carmina**, 'those many songs,' 'all my songs': the great number of songs he once knew is vividly before his memory, and so he refers to them as 'so many songs' (i.e. as I remember once knowing).

54. **lupi**...] The superstition was that if a wolf saw a man before the man saw it, he lost his voice, cf. Theocr. 14. 22 οὐ φθεγξῇ; λύκον εἶδες;

56—67. L. *You put me off with excuses, although the day is so calm that it invites a song, and we are half-way on our road. Stay here, or, if you fear being caught by darkness and rain, let us sing as we go.* M. *Nay, no more: let us attend to our business. It will be a better time for singing when Menalcas himself comes.*

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56. **causando**...] 'with excuses you put off to a far day my eager longing.' Notice the indignant emphasis given to *causando* by its position ; for *in longum* cf. G. 1. 127 n.

57. **tibi**] Ethic dat. = 'see,' 'mark you.' **aequor** : 'the sea,' a reference which would be more appropriate to a Sicilian shepherd than to Lycidas. Sellar thinks that it may mean 'the plain,' but *stratum* prevents this, and cf. Theocr. 2. 38 *ἠνίδε σιγᾷ μὲν πόντος, σιγῶντι δ' ἀῆται.*

59. **hinc adeo**] 'from this very spot,' 'just here'; cf. 4. 11 n. **sepulchrum Bianoris** : some well-known landmark ; Servius says that Bianor founded Mantua.

60. **densas**...] For this stripping off the too dense foliage cf. 1. 56 n. ; 2. 70 n.

62. **tamen**] i.e. although we stop awhile.

63. **pluviam colligat**] 'gather rain' : **ante**, i.e. before we reach town.

64. **cantantes**...] 'we can go singing all the way, for so is the road less irksome' ; for the parenthesis cf. line 25, and for the sense Theocr. 7. 35 *ἀλλ' ἄγε δή—ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ὠδά— | βουκολιασδώμεσθα· τάχ' ὥτερος ἄλλον ὀνασεῖ* : Tennyson In Mem. c. xxii. 'And we with singing cheered the way.'

65. **fasce**] Probably the basket in which he was carrying the kids.

66. **puēr, et**] Cf. 1. 38 n.

67. **ipse**] 'the great singer himself,' 'the master,' i.e. Menalcas. For *ipse* cf. 3. 3 n.

ECLOGUE X

C. Cornelius Gallus, born at Forum Julii about 66 B.C., was a partisan of Octavian, and was appointed by him one of the commissioners to distribute land among his veterans in the north of Italy : in that capacity he seems to have rendered Virgil service and to have become intimate with him. He was himself well known as an elegiac writer and is frequently praised by Ovid. He subsequently fought at Actium and was made prefect of Egypt, where however he incurred the displeasure of the Emperor and committed suicide 26 B.C.

This Eclogue describes the grief of Gallus for the loss of Lycoris. She was a celebrated actress and on the stage bore the name of Cytheris, being really called Volumnia, as being the freedwoman of Volumnius Eutrapelus. She seems to have

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deserted Gallus for some officer on the staff of Agrippa, who led an expedition into Gaul and across the Rhine 37 B.C. (cf. lines 23, 46) while Gallus was on military service elsewhere (lines 44, 45). Gallus is conventionally represented as surrounded by Arcadian shepherds, and the whole poem is highly artificial: it is none the less singularly beautiful, and Macaulay had an almost unbounded admiration for it, see Introd. p. xiii.

1—8. *Grant me, Arethusa, this last pastoral song, and aid me to sing the troubled love of Gallus.*

1. **Extremum**...] 'grant me, Arethusa, this last task,' i.e. grant me to accomplish it. Virgil was probably already at work on the Georgics, and the words 'this last task' can therefore only refer to his labours in the domain of pastoral poetry. This is also shown by the invocation of Arethusa; she represents the Sicilian Muse and only inspires pastoral poetry (Milton Lyc. 85), and so this is the last task in which he will need her aid.

2. **pauca**...] 'a brief song for my Gallus, (brief) but such as Lycoris herself may read.' He suggests a hope that, though brief, his song may be such as to attract the attention and move the heart of Lycoris.

4. **sic tibi**...**non intermisceat**...**incipe**] 'so for thee,..., may Doris not intermingle..., begin': for the construction cf. 6. 30 n. **Doris**: daughter of Oceanus and wife of Nereus; here = 'the sea.'

cum fluctus...: the river Alpheus, which rises in Arcadia and flows into the Ionian sea, passes for some distance under ground: hence the story of the river-god Alpheus pursuing the river-nymph Arethusa, who to escape him fled into the sea but passed through it unharmed and came up as the fountain Arethusa in the island of Ortygia near Syracuse.

6. **incipe**] He addresses Arethusa as a Muse and prays her to aid him in beginning his song: hence the plural *dicamus* 'let *us* tell of.'

8. **respondent**] 're-echo,' 'repeat,' and so prove that they are not 'deaf' but attentive to our song.

9—30. *Where were ye, Naiads, while Daphnis was dying of unrequited love? Even the laurels, the tamarisks, and the mountains wept for him: the sheep too came and the shepherds gathered round in sorrow. Apollo also and Silvanus sought to solace him, while Pan bade him remember that Love was too cruel to be satiated with any tears.*

9. **quae nemora**...] The words are a reproach to the

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Naiads for being absent. The goddesses of streams are regarded, like Arethusa (line 1), as inspiring pastoral poetry, and so bound to sympathise with so sweet a singer as Gallus. The passage is imitated from Theocr. 1. 66

πᾷ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾷ πόκα Νύμφαι;
ἢ κατὰ Πηνειῶ καλὰ τέμπεα; ἢ κατὰ Πίνδω;
οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἴχετ' Ἀνάπω,

and has itself been imitated by Milton Lycidas 50

'Where were ye, Nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?
For neither were ye playing on the steep....'

10. **indigno**] He was 'dying of unworthy love' because his love was not worthily returned: hence *indigno* = 'unrequited,' cf. 8. 18.

12. **moram fecere**] 'caused you delay,' 'detained you': they could not have been in any of their wonted haunts, for, if so, they must have heard that Gallus was perishing and come to his aid. **Aonie Aganippe**: for the scansion cf. 3. 63 n.

13. **etiam**] 'even.' Even the laurels mourned though the Naiads took no heed. **laurī, ĕtiam**, cf. 3. 63 n.

16. **nostri nec**...] 'neither are they ashamed of us, nor be thou ashamed of the flock, O divine poet, (since) even Adonis....' The sheep sympathise with Gallus, they do not turn from him in his distress; neither should he therefore, though a divine poet, think a shepherd's life beneath him, remembering especially that Adonis, the darling of Venus, was once a shepherd.

20. **uvidus**...] Acorns were steeped in water and used as winter food for cattle.

21. **omnes**] From Theocr. 1. 81 *ἤνθον τοὶ βοῦται, τοὶ ποιμένες, ὠπόλοι ἤνθον· | πάντες ἀνηρώτευν τί πάθοι κακόν.*

22. **cura**] i.e. object of care or affection; cf. G. 4. 353, and below line 38 *furor* = 'object of passion.'

23. **horrida castra**] 'war-bristling camps,' Kennedy. The sense however of 'rugged,' 'wintry' is equally strong in the word.

24. **agresti capitis honore**] lit. 'with the rural ornament of his head': we should say 'with rural garland on his head.'

25. **quassans**] 'tossing,' i.e. on his head as he moves: cf. Lucr. 4. 584 *quum Pan | pinea semiferi capitis velamina quassans.*

26. **quem vidimus ipsi**] These words are added partly to give a sense of reality, partly to express pride, as it was a rare and dangerous thing to look upon the gods, especially on Pan

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who inspired 'panic.' To the poet however, as his special worshipper, he had graciously vouchsafed to appear.

27. **sanguineis**...] Statues of rural gods (especially Priapus, *ruber Priapus* Tib. 1. 1. 17; Ov. Fast. 1. 415; 6. 333) seem to have been painted red. 'In Tib. 2. 1. 55 the rustic worshipper of Bacchus paints himself with *minium*: and Pliny tells us that the bodies of generals who triumphed were covered with the same substance.'—Conington.

28. **modus**] 'limit,' i.e. to your grief, tears, and the like.

31—49. *But he replied, 'I pray you, shepherds, still to sing of my sorrows: that would make my bones repose in peace. Would that I had been one of you, so that I could enjoy a country life with a rustic mate. Alas, Lycoris, how happily might we let our lives slip away amid such scenes as this: as it is stern war detains me, while you are far away mid Alpine snows.*

31. **tamen cantabitis**] *tamen* as often implies a suppressed thought—'although I die, still you will sing this tale.' Its position is extremely pathetic, emphasising as it does with eloquent silence the thought with which it is contrasted. *cantabitis* is partly an assurance which Gallus utters as a solace to himself, partly a request ('you will sing, will you not?').

32. **cantare periti**] 'skilled to sing'; cf. 5. 1 n.

33. **tum...si**] 'then...if,' i.e. in that case, if; cf. line 38 *tum, si.*

37. **certe sive**...] 'Surely, whether Phyllis, or Amyntas, or whoever was my passion...with me they would recline amid the willows...: Phyllis would gather garlands, Amyntas sing to me.' The nom. to *iaceret* is *Phyllis, Amyntas,* or *quicumque.*

38. **quid tum, si fuscus**...] He answers a supposed objection—'What then if Amyntas be swarthy? Violets too are black and hyacinths black (and yet are admired).' Cf. Theocr. 10. 28 *καὶ τὸ ἴον μέλαν ἐντί, καὶ ἁ γραπτὰ ὑάκινθος | ἀλλ' ἕμπας ἐν τοῖς στεφάνοις τὰ πρῶτα λέγονται.*

42. **hic gelidi fontes**...] As he dwells on the delights of pastoral life the thoughts of Gallus revert to Lycoris, and he tells her how happily they might have lived amid such scenes.

43. **hic ipso**...] 'here at thy side I should wear away through time alone.' If she were with him, then no troubles would disturb the tranquil tenor of his life and so hasten the slow process of decay, which 'time alone' would cause.

44. **nunc**...] Gallus has been indulging in a dream; he now reverts to the sad reality. *nunc,* 'now'=as things really are. **insanus amor**..., 'mad love for cruel war detains me in

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arms amid encircling weapons'; Gallus calls his love for war 'mad,' because he attributes to it his separation from Lycoris and the peaceful scenes he has just been describing. Some render 'mad love (for thee) detains me among the arms of war,' but why should 'mad love for Lycoris' keep him from her?

46. **nec sit...**] 'let me not believe such a thing!' lit. 'let it not be mine to believe.' For *nec*=*ne* cf. 9. 6 n.

47. **dura**] The adjective describes both the hardihood Lycoris showed in venturing into regions so ill suited for one like her (cf. line 49 *teneras*), and also her hardness of heart in leaving Gallus.

48. **me sine sola**] 'alone without me.' *sola* goes closely with the words *sine me*, and repeats with emphasis the idea contained in them: of course Lycoris was not really alone, but she was alone as far as the presence and protection of Gallus were concerned.

50—69. *In song shall be my solace: here in the woods will I bear the burden of my sorrow and carve my love-songs on the trees or forget my woes in the delight of hunting——Alas! that is no remedy for passion like mine. No songs or woods for me! Love changes not to whatever clime we roam. Love is invincible, let me too yield to love.*

50. **Chalcidico...**] The 'songs composed in Chalcidic verse' are his imitations of Euphorion of Chalcis, cf. 6. 72 n. These songs Gallus says that he will now 'set to music on a Sicilian shepherd's oaten pipe.' They had originally been intended for the accompaniment of some nobler instrument, such as the lyre: his setting them to the humble 'oaten pipe' is a sign that he relinquishes his old ambitions. For *modulor* cf. 5. 13 n. and Hor. Epist. 2. 2. 143 *verba sequi fidibus modulanda Latinis.*

52. **certum est**] 'I am resolved.' Notice the emphatic position of the words; his resolution is as vigorously expressed as it is short-lived.

53. **malle pati**] 'to choose to suffer.' *malle* refers to *in silvis*; he chooses to suffer in the woods rather than in the camp which he has resolved to leave. *pati* is used absolutely and describes bearing his woes with resignation, cf. Ov. Met. 10. 25 *posse pati volui, nec me tentasse negabo.* | *vicit Amor*, where as here this silent endurance is contrasted with giving in to Love.

amores: 'loves,' here meaning 'love-songs,' as Ovid entitled three of his books Amores. For cutting verses on trees cf. 5.

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12, Ov. Her. 5. 21 seq., and Mr. Jerram quotes Shak. As You Like It 3. 2

> 'O Rosalind, these trees shall be my books,
> And in their barks my thoughts I'll character;
> That every eye, which in this forest looks,
> Shall see thy virtue witnessed everywhere....'

54. **amores**] Here probably used in a double sense—(1)= the love-songs carved upon the trees, which will grow with their growth, (2)=the 'love' or 'passion' of Gallus.

55. **mixtis lustrabo Maenala Nymphis**] 'I will traverse Maenalus in company with the Nymphs.' The Nymphs are wood-nymphs (line 62 *Hamadryades*), who would naturally delight in roaming through the forest and hunting.

58. **iam mihi...**] 'already I seem to myself to be traversing..., 'tis joy to hurl....' In imagination he seems to be already enjoying the happier life he hopes for. There is a dramatic contrast between the enthusiasm of these words and the melancholy of the next as his dream suddenly vanishes and he awakes to sad reality.

59. **Partho torquere Cydonia cornu spicula**] Cydonia is in Crete and Cretan archers were famous; G. 3. 345. For the 'ornamental epithets' cf. Introduction, p. xxvi. and G. 1. 8 n.

60. **tamquam...**] He suddenly recollects himself and breaks off his description:—'as if that (i.e. hunting) were a remedy for my madness!'

62. **iam** marks strongly the change which has suddenly come upon him. This change is also emphasised by the repetition of *rursus*, which (=*reversus* 'back again') expresses the complete return of his former feelings. This force of *rursus* is imperfectly expressed by our English 'again.' Translate 'now again neither woodland Nymphs nor even songs delight me: again, even ye woods, depart.'

64. **non possunt...nec si...nec si**] 'cannot change him... whether...or if'; for the repeated negative cf. 4. 55 n. **labores**, 'troubles.' Note the mournful movement of the line.

65. **frigoribus mediis**] This goes with both the following clauses, as its position shows, 'whether in mid cold we both drink the Hebrus and endure....'

68. **versemus**] 'drive,' keep moving from place to place.

69. **Amōr: et**] Cf. 1. 38 n. **et nos**: 'us too,' i.e. as well as everything else.

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70—77. *So ends my pastoral lay, a humble lay but one that the Muses will endear to Gallus as a remembrance of my ever-growing love. Let us away; the evening shades warn us, my flock, to hasten home.*

70. **haec**] No doubt this refers chiefly to the present Eclogue, but it is clear that these lines are also intended to form a sort of epilogue to the whole of the Eclogues.

72. **vos haec**...] 'you will make even this precious in the eyes of Gallus': the next lines suggest how this will be done; the Muses will remind Gallus that, however humble the poem, it is to be prized for the true affection which inspires it.

73. **in horas**] 'hour by hour,' 'every hour': so commonly *in dies* = 'day by day.'

74. **quantum**...] 'as much as the green alder shoots in early spring.'

75. **gravis**] 'injurious': **cantantibus**, i.e. to those who continue to sit singing after the shadows begin to fall.

77. Notice the reposeful cadence of this concluding line.

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GEORGIC I

1—42. *Introductory. Agriculture is my theme—the growing of corn, the management of vines, the rearing of flocks and herds, the keeping of bees. I invoke the great heavenly luminaries that bring the seasons, the deities that give corn and vine, the Fauns and the Dryads, Neptune who first produced the horse, Aristaeus feeder of cattle, Pan too keeper of sheep, Minerva discoverer of the olive, Triptolemus inventor of the plough, Silvanus planter of trees, and the gods and goddesses all who love the fields; but chiefly I ask thy aid, O Caesar, thou of whom we know not yet whether thy deity is to be of the earth or of the sea or of the sky (for assuredly it shall not belong to the world below); do thou grant thy gracious favour to my bold attempt, and even now, pitying the ignorance of husbandmen, learn the divine duty of hearing prayer.*

1—4. **quid...parcis**] A series of parallel clauses in oblique interrogation, dependent on *canere*: 'what makes the corn-fields joyous, at what season it is fitting to upturn the soil... now will I begin to sing.' The culture of the fields principally occupies the First Book of the Georgics, the management of trees and especially of the vine the Second, the care of cattle the Third, and that of bees the Fourth.

For **laetas segetes** cf. 101 n.

2. **ulmisque adiungere vites**] 'to wed the vines to the elms': elms were specially grown to train vines upon, and were then spoken of as 'wedded' to the vine; cf. Hor. Od. 4. 5. 30 *et vitem viduas ducit ad arbores;* whereas the plane-tree, which owing to its broad shady leaves was useless for this purpose, was called 'the bachelor plane,' Hor. Od. 2. 15. 4 *platanusque caelebs | evincet ulmos.*

3. **cultus habendo pecori**] 'treatment for keeping a flock': this use of the dative with the gerundive is chiefly found in

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legal phrases, e.g. *tresviri agris dividendis* 'a body of three land commissioners,' *decemviri legibus scribendis*, but is not infrequent in poetry, cf. 2. 9 *arboribus natura creandis;* 178 *rebus natura ferendis* 'quality for producing things'; 2. 397 *labor curandis vitibus* 'labour for managing vines'; 3. 159 *pecori submittere habendo;* Hor. Od. 4. 11. 3 *nectendis apium coronis* 'parsley for weaving chaplets.'

4. **pecori, apibus**] For the hiatus cf. Ecl. 3. 63 n.

apibus...] 'how great experience for (keeping) thrifty bees'; *habendis* is to be supplied from *habendo.*

6. **lumina**] These 'most glorious universal lights' which 'conduct the year through heaven' are clearly the sun and moon, which, as they appear to move among the stars, bring with them the changing seasons that make up the year.

Conington and Sellar, following Macrobius, consider that the absence of any connecting particle compels us to regard *Liber et alma Ceres* as in apposition with *lumina,* and to identify the sun and moon with Liber and Ceres. Even if some authority can be quoted for the identification of the sun with Bacchus (and in spite of the clever suggestion of Sellar that *flava Ceres* in line 96 is the 'yellow harvest-moon'), it is impossible that Virgil can have expected his readers to be acquainted with so obscure a theory, and consequently to take the plain words *clarissima mundi lumina* in so peculiar and unnatural a sense. The asyndeton is perfectly natural, for, in giving so long a list of deities, variation from the ordinary and mechanical method of connection is essential in poetry. Moreover, in mentioning each deity, the poet carefully adds some words explaining the special reason for which he is invoked (see Summary): the sun and moon are invoked because they bring the seasons, Liber and Ceres because they gave wine and corn, and so throughout. If, however, Liber and Ceres are identified with the sun and moon, then *two* strikingly different reasons are given why these deities are invoked, and the careful balance of the passage is destroyed.

labentem] This word is specially used by the poets to describe easy, smooth, continuous motion ('ohne Hast doch ohne Rast') as of the heavenly bodies, of time, of a river; cf. Lucr. 1. 2 *caeli labentia signa* and Munro ad loc.

7. **alma**] A favourite epithet of goddesses, e.g. *Pales, Phoebe, Cybele, Faustitas, Venus,* = 'kindly,' 'gracious,' but here also used with special reference to its derivation = *quae alis* 'fostering.'

si] This use of *si* with the indic. in appeals is very common,

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cf. line 17; it does not imply any doubt of the fact appealed to, but rather assumes its certainty and reality; when you say 'if by your bounty earth exchanged...' you mean 'as surely as by your bounty earth exchanged....'

8. **Chaoniam glandem**] A good instance of Virgil's fondness for adorning his subject with allusions of literary, historical, or antiquarian interest. He speaks not of an 'acorn' but of 'the Chaonian acorn,' thus reminding his readers of the legends which connected the oak groves of Dodona (cf. 149) with the seat of primitive man. See Introduction, p. xxvi.

9. **pocula Acheloïa**] The Achelous was said to be the most ancient of rivers, and so the name came to be applied poetically to 'river water,' 'water from a stream' generally. Cf. Eur. Bacch. 627 'Αχελῷον φέρειν 'to bring water' and Sandys ad loc. The reference here is also suggested by its nearness to the Chaones and Dodona.

A similar use is found Shak. Cor. 2. 1. 53 'A cup of hot wine, with not a drop of allaying Tiber in it,' and in Lovelace's Ode to Althaea from Prison:

> 'When flowing cups run swiftly round,
> With no allaying Thames.'

10. **Fauni**] Faunus the 'favourable god' (*faveo*), whose voice was heard in the whisper of the woods, was one of the oldest Roman country gods. After him are named 'the Fauns,' beings half men, half goats, who are 'the ever-present guardians of country folk.'

11. **ferte**...] 'advance together, O ye Fauns and Dryad maidens.' *ferte pedem* clearly means 'advance,' i.e. in answer to my invocation, cf. 18 *adsis* and 42 *ingredere*; at the same time, the idea of rhythmical movement or dancing is suggested by the phrase, cf. Hor. Od. 2. 12. 17 *quam nec ferre pedem dedecuit choris.*

The association of Italian Fauns with Greek Dryads deserves attention as a good illustration of the blending of Greek and Roman mythology which was prevalent at this time.

12. **tuque**...] There is no verb in this or the next clause; the vocatives, however, mark clearly that some form of appeal is intended, and the third clause makes the nature of this appeal clear, viz. 'be present to aid me,' line 18 *adsis.*

cui] 'for whom,' i.e. in obedience to whose command. Neptune, or rather Poseidon, was supposed to have produced the horse either in Thessaly or Attica by a blow of his trident; one of his regular epithets is ἵππιος. According to some legends, Poseidon and Athene (Minerva, cf. line 18) produced one the

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horse the other the olive in their rivalry to become the patron deity of Athens.

13. **fudit**] This verb is frequently used of the earth in the sense of 'produce,' and usually with the additional idea of 'abundantly' or 'bounteously,' in such phrases as *terra fundit flores, fruges, animantia*, cf. Ecl. 4. 20 n. Here the word emphasises the ready willing obedience of the earth to Neptune's will.

14. **cultor nemorum**] i.e. Aristaeus, a hero, son of Apollo and Cyrene, afterwards deified for his benefits to mankind, and worshipped under the title of Ἀγρεύς 'god of fields' and Νόμιος 'god of grazing'; called *pastor Aristaeus* in 4. 317, where Virgil relates at length his discoveries in bee-breeding. Here he is specially invoked as the god who 'dwells in' or 'guards the groves' which afford pasture to cattle.

15. **ter centum**] 'thrice a hundred'; used vaguely for any large number, cf. Hor. Od. 3. 4. 79 *trecentae | Pirithoum cohibent catenae.*

16. **ipse**] 'thou thyself.' This pronoun is used in addressing Pan, partly for the sake of variety, partly because he was the chief rural god.

17. **tua si tibi**] Notice the emphasis, 'if thou lovest thine own'; cf. line 7 n.

19. **puer**] Triptolemus, son of Celeus king of Eleusis, the favourite of Demeter and a hero to whom were ascribed many discoveries in agriculture. For **unci**, 'crooked,' cf. line 170 *curvi aratri*, and the description there.

20. **et...**] Papillon wrongly gives 'torn from its roots.' The god is represented as 'carrying a cypress from the roots' (i.e. taken up by the roots, roots and all) which as the god of woods and forestry he is about to transplant; the epithet *teneram* 'young' also marks his purpose.

21. **dique...**] e.g. *Saturnus* the god of sowing, *Pomona* the goddess of orchards, *Flora* of blossoms.

tueri] The inf. is dependent on the sense of 'desire,' 'wish' contained in *studium*, 'who have a desire to protect,' cf. 2. 73 n.

22. **non ullo semine**] 'Though no seed has been sown,' i.e. by man; Virgil is thinking of plants which grow naturally, as opposed to the 'sown fields' mentioned in the next line. Possibly, however, Virgil thinks that some plants actually grow without seed; cf. 2. 11 n.

23. **satis**] Dative of *sata = in sata;* cf. Ecl. 8. 102 n.

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24. **tuque adeo**...] With regard to this invocation of Augustus as a future deity some points deserve notice. (1) The deification of heroes who had devoted their lives to the service of mankind (e.g. Hercules, Pollux, Bacchus) was common in ancient mythology, and the deification of Romulus (see 498 n.) afforded a direct precedent for applying the same process to Augustus, the second founder of Rome. (2) The civil wars had devastated Italy for nearly a century, ruining industry and above all agriculture. The reign of Augustus was the inauguration of a new and happier era of peace and security; it was not wholly unnatural that husbandmen should 'call upon him with vows' (42) as a present deity, and even hope that his beneficent power might still protect them after death. (3) The language which Virgil uses seems strange to us, but is quite consistent with the religious symbolism of his day; moreover it is to be regarded not so much from a religious as from an artistic point of view; the idea of the deification of Augustus being once accepted, the poet's aim is to embellish and adorn it with all the resources of his art.

tuque adeo] 'and thou above all'; cf. Ecl. 4. 11 n.

Notice that the main verb does not come until line 40 *da*. Translate—'and thou above all, of whom we know not yet what company of the gods shall hereafter possess thee, whether (that is) it is thy pleasure to ..... or (*an* 29) ..... or (*anne* 32) ..... whatever thou shalt be (*quidquid eris* 36) ..... grant (*da* 40).....' It will be seen that, though long, the sentence is not complex, and that the divisions of it are very clearly marked by guiding words. Three alternatives are described, any one of which Augustus may accept—(1) lines 25—28, introduced by *ne*, that he will be a god of the *earth*; (2) lines 29—31, introduced by *an*, that he will be a god of the *sea*; (3) lines 32—35, introduced by *anne*, that he will be a god of the *sky*; then the words *quidquid eris* are added to sum up, and a parenthesis is inserted to show that the fourth possible alternative of his being a god of the *underworld* is inadmissible, and finally comes the main verb.

25. **concilia**] Notice the spelling: 'what heavenly hierarchy.'

invisere] This word may either mean 'regard,' 'have regard to,' or 'visit,' the idea of 'favouring' and 'protecting' being strong in either case. In Aen. 11. 588 *labere, Nympha, polo, finesque invise Latinos;* 4. 144 *Delum invisit Apollo* the sense is clearly 'visit,' and this seems simplest here also.

The MSS. have *urbis*, which may be either gen. sing. or acc.

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plural, and some therefore render 'watch over the care of Rome,' but this seems a very redundant phrase.

26. **maximus orbis**] 'the mighty globe.'

27. **auctorem**] Clearly used with reference to its derivation (*augeo*), 'giver of increase.' Observe the majesty of the line composed of only four words.

28. **accipiat**] The future is strictly required here and in the following verbs—*venias, colant, emas, addas*, but in prophetic passages the bard 'rapt into future times' often contemplates that which is to be as already present, cf. line 34; the metrical convenience of the present as compared with the future also encourages the use, and the occurrence of the perfectly regular *velis* helps here, as Sidgwick notes, to bridge over the transition from the future *sint habitura*.

materna] The myrtle was sacred to Venus, to whom through her son Aeneas and grandson Iulus the Julian *gens*, to which Augustus had been admitted by adoption, traced their descent.

29. **venias**] 'thou comest.' The poet pictures to himself the new deity advancing into the presence of his worshippers, cf. Hor. Od. 1. 2. 30 *venias precamur...Apollo*.

31. **teque...**] 'and Tethys is buying thee for her son-in-law with all her waves.' Tethys is supposed to offer Augustus the hand of one of the ocean nymphs, and to promise that she shall bring him 'all the sea' as her dower.

32. **novum sidus**] The raising of mortals to the honour of being a constellation was common (see line 33 *Erigone*, and line 222 n.), but, in suggesting this honour for Augustus, probably Virgil has specially in mind the comet (*Iulium sidus*) which appeared shortly after the death of Julius Caesar, and symbolised his reception into heaven; cf. Ecl. 9. 47 n.

tardis] Probably the 'lingering months' are the summer months when the days seem longer.

33. **qua locus...**] Apparently in the old calendars the Scorpion and his Claws were reckoned as *two* signs (cf. Ov. Met. 2. 195); later Libra 'the Balance' was introduced between Scorpios and Virgo. By assigning Augustus the place of Libra the poet suggests that he is a type of even justice. **sequentes**, 'pursuing,' i.e. Erigone.

34. **ipse...reliquit**] This sentence is a parenthetical exclamation, and is therefore uninfluenced by the construction of the main sentence: the device is extremely bold but vigorous; the poet speaks as though what he imagines as possible were

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actually going on—'See! of his own accord in thine honour already the fiery Scorpion draws in his arms.'

35. **et caeli...**] 'and has left (for thee) more than a just share of heaven': formerly the Scorpion had taken up two-twelfths of the Zodiac; now he is satisfied with less than one-twelfth, so as to leave the new constellation more than a twelfth, which was its 'legitimate share.'

36. **nam...**] The force of *nam* deserves attention. Having used the phrase *quidquid eris* which sums up the whole passage from line 24, as though there were no other form of deity left which Augustus could assume, Virgil adds this explanatory sentence to show why he had not mentioned the *fourth* division into which deities were divided, viz. those of the underworld. The fourfold division of deities being well known, Virgil cannot omit the fourth without stating the reason for which he does so.

regnandi ... tam dira cupido] 'so dread a desire of sovereignty': cf. Milton Par. Lost 1. 262

'To reign is worth ambition though in hell.'

38. **quamvis...**] For a description of the 'Elysian fields ('Ηλύσιον πεδίον) cf. Hom. Od. 4. 565

τῇ περ ῥηΐστη βιοτὴ πέλει ἀνθρώποισι·
οὐ νιφετὸς οὔτ' ἄρ χείμων πολὺς οὔτε ποτ' ὄμβρος
ἀλλ' αἰεὶ Ζεφύροιο λιγὺ πνείοντας ἀήτας
Ὠκεανὸς ἀνίησιν ἀναψύχειν ἀνθρώπους.

39. **nec...**] The legends of the carrying off of Persephone from her mother Demeter by Aidoneus (Pluto), her mother's long search for her, and the final arrangement that she should spend part of the year beneath the earth with her husband and part above it with her mother, formed a chief feature of the Eleusinian mysteries, and are supposed to symbolise the annual entrusting of seeds to the earth and their return from it.

sequi curet: the inf. follows *curo* as containing the idea of 'desire,' 'eagerness,' cf. 4. 10 n.

40. **adnue**] 'bow thy head in approval of my bold endeavour'; *adnuere* is specially used to signify a *divine* assent (cf. *numen*), the well-known Homeric description (Il. 1. 528) of the heaven-shaking nod of Zeus being the origin of this use.

41. **ignaros viae**] 'ignorant of the way,' and therefore needing a guide and protector. *via* is used metaphorically = 'the true method' or 'principles,' and 'of agriculture' is of course to be understood.

42. **ingredere**] 'advance,' or 'enter on thy task,' i.e. of

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aiding husbandmen. **iam nunc**, lit. 'already now,' i.e. 'even now,' cf. line 45 *iam tum* = 'even then,' 'without waiting a moment longer.' **adsuesce**: even on earth he is to *practise* the godlike duties which await him hereafter in heaven.

43—70. *Begin your ploughing at the very commencement of spring, and let it be thorough: really good crops can only be obtained by four ploughings. Before beginning, however, carefully study the winds and weather, and above all the special qualities of the soil, for different lands have different capabilities: one is suitable for corn, another for vines, another for grass. This is the primal law of nature since first man was sent to till the ground. Up, therefore, and if the land be heavy plough it early and deep, so that it may be fully exposed to the summer sun and the weeds be destroyed; if it be light, however, it will suffice to give it only a slight ploughing towards September, as otherwise a poor soil is unable to retain its moisture.*

43. **gelidus umor**] 'frozen moisture,' i.e. snow and ice.

44. **Zephyro**] Abl. of the instrument: 'by' or 'beneath the west wind.' The blowing of the warm west wind is the first sign of spring; cf. 4. 305. **putris** is used proleptically, cf. line 399 n.: the clods as they thaw become 'friable' and crumble.

45. Notice the force of *depresso, ingemere, attritus, splendescere:* from the very first Virgil emphasises strongly the necessity of hard work.

aratro ingemere: the ox is said 'to groan over the plough' because he puts all his strength into the task.

47. **illa seges demum**] *demum* goes strictly with *illa*: 'that land and that only,' no land to which less is done than the poet proceeds to recommend. *demum* is only used with pronouns, as *is demum* 'he only,' or adverbs, as *tum demum* (3. 205) 'then and not before,' *sic demum, hic demum* (3. 280), etc.

seges: this word can mean either 'sown land' (cf. Varro 1. 29. 1 *seges dicitur quod aratum satum est, arvum quod aratum necdum satum est*) or the 'crop' which it produces, as in line 54. Here clearly the first meaning is required; cf. 4. 129.

48. **bis quae...**] Probably fallow land which has by ploughing been twice allowed to 'feel' the effects of the summer sun and winter frost, which by disintegrating the soil (cf. 2. 204) bring it into a condition when the young seed can best find the elements needed for its nutrition. So Theophrastus (*de Causis Plant.* 3. 25 ἡ κατεργασία ἐν τῷ νεᾶν κατ' ἀμφοτέρας τὰς ὥρας καὶ θέρους καὶ χειμῶνος, ὅπως χειμασθῇ καὶ

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ἡλιωθῇ ἡ γῆ. Servius explains of the heat of day and cold of night, so that land which has been ploughed four times is described; cf. Pliny 18. 20 *quarto seri sulco V. existimatur voluisse.*

It should be observed with regard to the number of ploughings that an ancient plough could only have done its work very imperfectly, and that Virgil only recommends such thorough treatment on strong lands, cf. line 67; moreover the ancients used the plough to perform the work for which we have now special instruments, such as 'grubbers,' 'scarifiers,' etc. Pliny (N. H. 18. 20) says that in Etruria the land was better for *nine* ploughings.

sensit: this word is strictly only used of living beings, but throughout the Georgics Virgil speaks of the fields, crops, etc. as *living* things, aiding or thwarting the husbandmen, feeling joy and sorrow, and the like, cf. 1 *laetas segetes;* 51 *caeli morem;* 52 *habitus locorum;* 83 n. *gratia*, 101 n., 102 n.; Introduction, p. xxxii.

49. **illius**...] 'from it the boundless harvests burst the barns.' Conington considers that the perfect *ruperunt* expresses instantaneous action, 'the barns are burst at once,' but it is almost certainly the gnomic perfect and equivalent to the Greek aorist 'have been known to burst,' 'are wont to burst.' Cf. 84 *profuit*, 263 *inpressit*, 287 *dedere*, 374 *obfuit. fugere*, line 330, is a good instance of the instantaneous perfect.

50. **scindimus aequor**] 'cleave the plain.' Notice how Virgil skilfully avails himself of words which usually describe *sailing*: as the sailor before he begins his voyage must study the weather, so must the husbandman before he begins his ploughing.

51. **varium caeli morem**] 'changeful temper of the heaven.' Both the climate and land are personified (48 n.) and spoken of as having 'tempers' and 'qualities' of their own which must be studied. As regards the sense, mark the curious contrast with Eccl. xi. 4 'He that observeth the wind shall not sow.'

52. **patrios**...] 'the native treatment and character of the (various) places': each piece of land has been treated for generations in a particular manner, and so has acquired a sort of hereditary character of its own.

54. **hic**...**illic**] 'in one place...in another....' **veniunt felicius**, 'grow more bountifully.'

55. **arborei fetus**] Probably not 'the produce' or 'fruit of trees,' but 'young growth (consisting) of trees,' 'plantations of trees': cf. 75 *fetus viciae* 'a crop (consisting) of vetch.'

56. **nonne vides**...**ut**...**mittit**] *mittit* is in the indicative,

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because *nonne vides...ut* simply calls attention to the *fact* that Tmolus does send saffron: *nonne vides...ut mittat?* would mean 'see you not how (i.e. in what way) Tmolus sends?' Cf. Aen. 6. 855 *aspice ut...ingreditur.*

57. **molles**] 'effeminate': the epithet is used partly with Roman contempt for Orientals, and partly from the idea that the inhabitants of a country which produces luxuries must be luxurious (Herod. 9. 122 *φιλέειν γὰρ ἐκ τῶν μαλακῶν χώρων μαλακοὺς ἄνδρας γίνεσθαι*). Moreover, there is an artistic contrast between the 'effeminate' Sabaeans who send 'incense' and the naked Chalybes who send 'iron.'

sua, 'their own,' i.e. which they especially produce. For the fact cf. 1 Kings x. 10, where the Queen of Sheba gives to Solomon 'of spice, very great store'; Jeremiah vi. 20 'incense from Sheba.'

58. **Chalybes...**] Cf. Aesch. Prom. 714 *σιδηροκτέκτονες—ναίουσι Χάλυβες*: **nudi** represents them as working at the forge.

59. **castorea**] This substance (in Gr. *καστόριον* from *κάστωρ* 'a beaver,' for which the Latin is *fiber*) is contained in two pyriform sacs under the belly of the beaver, is of a fetid odour (*virosum*), and was at one time largely used as a medicine in nervous disorders. It is quite distinct from castor-oil, which is a vegetable product.

Eliadum palmas equarum, 'the palms (or victories) of Olympic mares,' i.e. mares fit to win the victory at Olympia. A branch of palm was regularly carried by victors in the Greek games as a sign of victory, and this custom was introduced at Rome 263 B.C. The Olympic games were celebrated at Olympia in Elis every fourth year, and one of the principal events was the four-horse chariot-race. The ancients believed in the superior speed of mares, but modern experience does not endorse their view (cf. Hor. Od. 2. 16. 35).

Epiros was noted for its horses, cf. 3. 121 *et patriam Epirum referat* 'let him (i.e. a good horse) say that he was bred in Epirus.'

60. **continuo**] This word, from *continuus* 'uninterrupted,' indicates that one event follows another 'without any break,' and so it is frequently used after clauses introduced by temporal particles, as *ut, ubi, quam,* e.g. *ut venimus continuo dixi* 'the moment we came I said.' Virgil, however, is also fond of placing it as *first* word in a sentence and defining the time to which it refers afterwards: here its meaning is defined by *quo tempore...*'straightway did nature impose these laws...even when first'; cf. 169 *continuo in silvis,* where *in silvis* defines the

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force of *continuo*, 'straightway while yet in the woods,' i.e. even before the tree is cut down; 356 *continuo ventis surgentibus* 'straightway when wind is getting up,' i.e. the moment the wind begins to get up. Cf. 3. 75 n.; 3. 270 n. *continuoque ubi* 'from the moment when'; 4. 254 *continuo est aegris* 'as soon as they sicken.'

aeterna foedera, 'everlasting covenant': this phrase for 'the laws of nature' is borrowed from Lucr. 1. 586 *foedera naturai*.

62. **Deucalion**...] Deucalion was a king of Thessaly, and when Zeus resolved to destroy all the inhabitants of the world by a flood, he and his wife Pyrrha were saved, and an oracle subsequently told them that they should repeople the world by 'throwing the bones of their mother over their head': considering that the earth was mother of all things, 'they flung stones into the empty world, whence sprang men, a hard (stony) race.'

63. **durum genus**] obviously with reference to their being sprung from stones. So Pindar (Ol. 9. 66) with reference to the same legend of Deucalion says of men ...λίθινον γόνον· Λαοὶ δ' ὀνόμασθεν, thus connecting λαός 'people' with λᾶας 'stone.'

ergo age: the connection of thought seems to be this: Nature has given the earth fixed and inexorable laws, and she has made men hard and tough (*durum genus*) so that they can till the earth in obedience to those laws; 'up, therefore, and let your stout oxen upturn the earth's rich loam....'

65. **fortes**...] Observe the labouring spondaic line; 'The line too labours and the words move slow.'—Pope. **iacentes**, 'lying,' i.e. upturned, and so exposed to the sun's rays.

66. **pulverulenta**...] 'let dusty summer bake with its vigorous suns.' The summer is called 'dusty' in order to suggest the effect which it will have on the stiff clods, viz. to pulverise them. In **coquat** two ideas are united—(1) that of heat, and (2) that of making a thing ready for use; cf. *excoquere* 2. 260. **maturis** doubtless refers chiefly to the midsummer sun, which is 'full-grown' and so most powerful, but the active sense of 'ripening' is also suggested.

68. **tenui**...] 'it will suffice to turn it lightly over with a shallow furrow.'

suspendere expresses that the earth is to be ploughed very lightly, so that as the soil leaves the ploughshare it may be as it were 'left hanging,' the ridge which it forms not sinking down under the weight of earth owing to the furrow being shallow.

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Hesiod Works and Days 463 uses the phrase ἔτι κουφίζουσαν ἄρουραν 'land lying light' of a newly-ploughed field. Arcturus rises on the 5th of September.

69. **illic...hic**] 'in the former case (where the land is strong) ...in the latter (where the land is light).'

71—83. *Alternation is a good principle in farming, that is either* (1) *to allow land to lie fallow after a crop and so by rest recover its strength, or* (2) *to change the crop and follow corn with beans, vetches, or lupine, but not as a rule with flax, oats, or poppies, for these exhaust the soil too much, though even these may be grown alternately, provided only you are not afraid of manuring well. Thus also* (*viz. by a change of crop as well as by leaving the land fallow*) *you give the fields a rest and also avoid the loss which leaving them fallow involves.*

71. **alternis**] 'with alternation,' 'alternately'; the editors say 'supply *vicibus*,' but the word is the abl. of the neut. plur. *alterna* used adverbially: cf. Ecl. 3. 59 *alternis dicetis; amant alterna Camenae*, and line 127 n. The word is emphatically placed first to mark the subject of the paragraph, viz. that you cannot grow the same crop year after year on the same land. The 'alternation' may consist either (1) in letting land lie fallow every other year, or (2) in changing the crop, and here *alternis* is used of *both* these methods, as explained in lines 71, 72, but in line 79 the context shows that it refers only to the second.

novales: Pliny says *novale est quod alternis annis seritur*.

72. **patiere**] with **idem** = 'thou shalt likewise allow': the tone is didactic, and the future is used as practically an imperative, as in the Commandments, e.g. 'Thou shalt not steal,' cf. 167 *repones*, and perpetually throughout the Georgics, e.g. 2. 230 *capies, iubebis, repones, aequabis;* 4. 105, 545, 546.

73. **mutato sidere**] i.e. at a different season, cf. line 1 *quo sidere*. The stars, it should be remembered, were of old the husbandman's calendar and almost his only means of reckoning the seasons.

74. **legumen**] Probably here = 'the bean,' which is the best known leguminous plant; cf. Pliny N. H. 18. 12 *leguminum, inter quae maximus honos fabae*. The reason why these crops are supposed to benefit the ground is that after they had been picked or cut the remaining growth was ploughed in and 'manured' the soil; Col. 2. 13.

75. **fetus viciae**] cf. 55 n. The vetch is called *tenuis* because of its slight stalk. **tristis** is applied to things 'bitter

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to taste' because they cause a person to make a wry face; cf. 2. 247.

76. **calamos**] Our English word 'halm,' German *Halm*. **silvam sonantem**, 'rustling undergrowth'; Virgil elegantly compares the tangled growth of these leguminous plants to the thick undergrowth of an uncleared wood: cf. line 152. See too 2. 17; 4. 273 for this use of *silva* not = 'forest' but 'young undergrowth.' *sonantem* is specially applicable to these crops when ripe.

77. **urit**] 'exhausts,' cf. line 79 *arida* 'burnt up,' i.e. worn out. When a thing is burnt all that is good and valuable in it is consumed, and so certain crops consume all that is valuable in the soil. For the repetition of *urit* cf. 287 n. For the force of **enim**, which explains why the poet does not go on to mention flax, oats, and poppies as crops to be sown after wheat, see Summary, and cf. note on *nam* line 36.

78. **Lethaeo perfusa papavera somno**] 'poppies steeped in oblivious slumber': an excellent instance of Virgil's skill in adorning his subject. Notice that the poppies themselves are described as 'steeped in slumber,' because from them is extracted the 'drowsy syrup' (Shak. Othello 3. 3) which 'steeps the senses in oblivion.'

79. **tamen**] 'notwithstanding,' i.e. although they do exhaust the land, still by planting them only alternately with other crops the task of growing them becomes easy, 'provided only,' Virgil adds, 'that you do not stint manure.'

80. **pudeat**] exactly as we say 'do not be afraid to,' 'do not be delicate about.' *pudet* here combines two ideas, (1) modesty or moderation, which prevents you using enough manure, (2) fastidiousness, which might keep you from touching such an article at all. With quiet humour Virgil gives this homely precept in a line the rhythm of which is peculiarly homely and rugged.

81. **cinerem**] These 'ashes' are, of course, the ashes of wood or other organic matter, and would therefore form an actual fertiliser; cf. line 86 n.

82. **sic quoque**] See Summary. The force of *sic* is at once defined by the words *mutatis fetibus*. Virgil wishes to bring out that the second of the two methods of 'alternation' which he describes is clearly better than the first, because it equally gives the fields a rest and also is more profitable.

83. **nec**] This line contains three negatives, but at once becomes clear if it is observed that the first negative applies to the whole of the rest of the line, thus—*nec* [*nulla interea est*

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inaratae gratia terrae]: in the case of fallow land 'the land being unploughed brings no return meantime,' but by a change of crops this loss is obviated and does not occur.

gratia: lit. 'gratitude,' the land being personified, cf. line 48 n.; when left unploughed it has nothing to be 'thankful for,' and so leaves the husbandman without any thanks in the shape of a crop.

84—99. *Burning stubble on the land increases its fertility, either because this process somehow feeds the land, or because it purifies it, or opens its pores, or solidifies it. Breaking the clods too, harrowing, cross-ploughing, and generally working the land hard are good and will be rewarded.*

85. Accommodation of sound to sense, the rapid dactylic movement marking the rapid sweep of the fire. For the sense cf. Joel ii. 5 'like the noise of a flame of fire that devoureth the stubble'; Is. v. 24, xlvii. 14; Ex. xv. 7; Nahum i. 10.

86. **inde**] 'thence,' i.e. from the burning of the stubble. **occultas**, 'mysterious.' The 'mysterious strength and rich diet' which the fields thus 'take in' are as a matter of fact the incombustible elements of the straw, and include such mineral elements as silica, carbonate of lime, and potash, which are requisite for building up the structure of plants, and are by this process of burning the stubble restored to the land in very fine particles. The stubble under the ancient method of cutting corn probably included nearly all the straw.

87. **sive illis**...] It is hard to believe that the three reasons here suggested are anything but fanciful; the last two are contradictory, but Virgil probably thought that the effect of the same process might be different on different soils. Pliny (N. H. 18. 30) says that the real reason for burning stubble was to extirpate the seeds of weeds.

88. **vitium**...] 'evil,' i.e. all injurious qualities: **inutilis**, by Litotes practically = 'baneful'; cf. 3. 5 n.

90. **veniat qua**] 'so that by that road, i.e. by the newly-opened passages and pores; *veniat* is subj. because *qua* is final = *ut ea*.

sucus is used of the natural juice or moisture which living bodies contain, and without which they become mere dead structures; here it is used of that 'nutritive moisture' or 'sap' which the earth provides to plants, and by means of which they live and grow.

91. **seu durat**...] The idea seems to be that the heat may bind a light soil together, and make the surface more compact and less vulnerable to the attacks of rain, heat, and frost.

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The rain would wash the goodness out of it, the 'scorching sun' burn up, and the 'piercing cold' 'pinch' or 'starve' its life-giving powers.

92. **tenues**] 'thin,' 'fine,' and therefore 'searching.'

93. **acrior**] 'too fierce.' **penetrabile**: most adjectives in *-abilis* are passive, but many are used actively by the poets, cf. Hor. Od. 1. 3. 22 *Oceano dissociabili* 'the dividing ocean'; Lucr. 1. 11 *genitabilis aura* 'life-giving breeze.'

adurat: the verb *urere* is often used of the effect of cold as well as heat; we have no word which can mean both 'consume' and 'wither up' or 'pinch.' From the general sense of *adurat* = 'injure' some verb must be supplied after *pluviae* by zeugma.

94. **multum adeo**] Ecl. 4. 11 n. **inertes**: 'dull,' 'lifeless'; breaking them up brings out their latent energy. The object of the processes mentioned in lines 94—99 is to break up the ground and so expose it thoroughly to the effects of the weather, cf. 48 n. The technical term for breaking up the clods is *occatio*.

95. **vimineas crates**] 'bush-harrows,' used after the bigger lumps had been broken with the *rastrum*.

96. **flava Ceres**] = ξανθὴ Δημήτηρ, the 'golden-haired' goddess of the 'golden corn' (*flava farra* 73). **nequiquam**: i.e. without richly rewarding him.

97. **et qui...**] Supply *iuvat* from line 95; 'and he (much benefits the fields) who turning his plough starts afresh and breaks through crosswise the ridges which....' The object of the first ploughing (*proscindere*) was to turn up the clods and so destroy the roots of the weeds, and then the ground was further broken up by 'cross-ploughing' (*offringere*).

99. **imperat arvis**] To understand the force of this climax it is necessary to remember that *impero* is a very strong word in Latin: it is commonly used of a master giving orders to a slave, of despotic government, or of the government of subject states, but it is especially a military word and suggests the absolute power (*imperium*) possessed by a Roman general in the field, but which was so incompatible with civil life that he was obliged to lay it down before he could enter Rome. Cf. 2. 370 *dura exerce imperia*, and Ruskin somewhere has the fine phrase 'Soldiers of the Ploughshare as well as Soldiers of the Sword.'

100—117. *Wet summers and dry winters produce crops which neither Mysia nor Gargarus can rival. Often, too, the husband-*

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man does not let the fields alone after sowing, but levels the ground over the seed, and later, if there is a drought and the young crop is perishing, resorts to irrigation, or on the other hand (*line* 111) *if the crop is growing too freely, feeds it off, and carefully drains away the useless and excessive moisture.*

It should be noticed that Virgil, after mentioning in lines 100—4 the ideal weather for crops, proceeds to describe two opposite cases in which the weather is not favourable and great vigour on the husbandman's part is needed; each case is described in seven lines, and the parallelism is also marked by the opening words *quid dicam...qui* (104) and *quid qui* (111). In the first case the crop is perishing from drought, in the second it is likely to become worthless from overgrowth and too much wet: in the first case the husbandman must irrigate, in the second drain. This much is clear, but in the first passage the words *cumulosque ruit male pinguis harenae* are very hard, and in the second passage it is curious that the words *bibula deducit harena* seem equally so.

100. **solstitia**]= 'summers,' see Ecl. 7. 47 n., and so)(*hiemes.*

101. **hiberno**...] Virgil is said here by Macrobius to be copying a very old rustic catch, *hiberno pulvere, verno luto, grandia farra, Camille, metes;* for the expression 'winter dust' cf. our proverb 'a peck of March dust is worth a king's ransom.'

laetissima farra, laetus ager: 'most joyous are the crops, joyous the fields.' The adj. *laetus* is commonly used in Latin of crops which are abundant and bountiful, cf. line 1 *laetas segetes,* and Cic. de Orat. 3. 38 *laetas segetes etiam rustici dicunt.* None the less we must not suppose that 'abundant' is an adequate translation of the word, which, at any rate in Virgil, is always used to describe actual 'joy': so here the crops are 'joyous' because they are flourishing, and the field 'rejoices' in its crops: the 'joy in harvest' (Is. ix. 3) is not confined to men but extends to inanimate nature. See note on lines 102–3.

102. **nullo**...] 'Under no (other condition of) tillage does Mysia so boast itself, and (when it gets such a season) Gargarus marvels at its own harvests.' Mr. J. Sergeaunt seems right in explaining that Mysia, a most prolific region, is never so prolific as when its tillage is conducted under the conditions of a wet summer being followed by a dry winter, and in saying that 'the negative in *nullo cultu* is not carried on' into the next clause, where *hoc cultu* has mentally to be supplied (cf. Hor. Sat. 1. 1. 1).

Others explain 'under no cultivation do Mysia and Gargarus boast themselves so much as a field which has favourable

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weather conditions,' i.e. no artificial cultivation can do as much for the best lands as favourable weather will do for every farmer.

102—3. **se iactat: ipsa suas mirantur**: Virgil speaks of the districts as though they were living beings proud of their own products. Cf. line 48 n.

104. **quid dicam...qui]** 'What am I to say of him, who...?' Virgil having referred to prosperity which was due to favourable weather, proceeds to refer to cases where the husbandman secures the same result by care and industry.

iacto...comminus insequitur] 'The image is that of the Roman soldier throwing his *pilum*, and then attacking the foe sword in hand.'—Keightley. The idea of persistency is also strongly present in *insequitur*; cf. *insectabere* 155; *persequitur* 2. 407.

105. **cumulosque...]** Some doubts have been raised as to the force of *male pinguis*. Occasionally *male* with an adjective which has a bad sense gives it a fuller force, e.g. Hor. Sat. 1. 4. 66 *male raucî* 'abominably hoarse,' Od. 1. 9. 24 *male pervicaci* 'mischievously obstinate,' and so some take *male pinguis* = 'too stiff'; but (1) *pinguis* naturally has a good sense = 'fertile,' (2) *harenae* could hardly be used of a 'too stiff' soil, (3) it is obvious from the context that the soil is not stiff but light, and needing irrigation. It is certainly right therefore to regard *male* here as negativing the good meaning of *pinguis* (cf. Aen. 2. 23 *male fida* 'untrustworthy,' 4. 8 *male sana* 'insane,' 2. 735 *male amicum*, etc.) and render 'unfertile,' 'barren sand.'

Probably then the whole phrase means 'levels the ridges of barren sand,' and refers to making the ground even and covering up the seed after it has been sown. Cf. Hes. W. 469 *ὁ δὲ τυτθὸν ὄπισθεν | δμῶος ἔχων μακέλην πόνον ὀρνίθεσσι τιθείη | σπέρμα κατακρύπτων.*

106. **sequentes]** 'following,' i.e. his guidance, as he makes a path for the rills with his hoe. Cf. carefully Hom. Il. 21. 257—262

> *ὡς δ' ὅτ' ἀνὴρ ὀχετηγὸς ἀπὸ κρήνης μελανύδρου*
> *ἄμ φυτὰ καὶ κήπους ὕδατι ῥόον ἡγεμονεύῃ,*
> *χερσὶ μάκελλαν ἔχων ἀμάρης ἐξ ἔχματα βάλλων·*
> *τοῦ μέν τε προρέοντος ὑπὸ ψηφῖδες ἅπασαι*
> *ὀχλεῦνται· τὸ δέ τ' ὦκα κατειβόμενον κελαρύζει*
> *χώρῳ ἔνι προαλεῖ, φθάνει δέ τε καὶ τὸν ἄγοντα.*

108. **ecce...]** Observe the accommodation of sound to sense here, and also in Homer. The force of *ecce* is dramatic: at the very moment when the crop looks parched and perished 'Lo! from the brow of the slope it traverses he charms the water

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forth. It, as it falls, rouses a hoarse murmuring amid the polished stones....'

The field is supposed to lie on the side of a hill, and along the top of it water from the mountains runs in what Virgil calls *clivosus trames* 'a cross-path on the hill-side,' or 'channel across the slope.' 'The thing,' says Sidgwick, 'may be seen frequently in Switzerland and Italy.'

110. **temperat**] 'cools' in contrast with *arentia* 'burnt-up.' *tempero* is to 'moderate': here as opposed to what is hot it means 'cools'; in Hor. Od. 3. 19. 6 *quis aquam temperet ignibus* it means 'warms,' as opposed to what is cold.

111. **quid**] Supply *dicam* from the parallel line 104. **ne gravidis**..., 'lest the stalk fall beneath the weight of the ear,' as would happen if owing to the excess of moisture the corn grew too tall and luxuriant.

112. **tenera**...] 'eats off in the young blade,' 'while the blade is young': this would be done by turning sheep on.

113. **paludis**] 'of a marshy spot': a part of the field which in wet weather becomes like a marsh.

114. **bibula deducit harena**] 'draws (or drains) off by means of thirsty sand,' *deduco* being the opposite of *induco* in line 106 (its use in 269 is quite different). See Columella 2. 2. 10, who, after saying that there are two sorts of drains (*fossae*), namely 'open' and 'closed,' goes on to say of the latter *opertae rursus obcaecari debebunt sulcis in altitudinem tripedaneam depressis; qui cum parte dimidia lapides minutos vel nudam glaream receperint, aequentur superiniecta terra, quae fuerat effossa*, cf. Theophrastus C. P. 3. 7, who bids the farmer make such drains, λίθων πληροῦντα καὶ γῆς, ὥστε μὴ ἅπτεσθαι τῆς σκαπάνης, εἶτα ἄμμον (sand) ἐμβάλλοντα καὶ χοῦν.

From these passages it is clear that for a covered or subsoil drain it was customary to dig a trench, half fill it with sand, gravel, or other porous substance, and then cover it in, the sand or gravel allowing the water to filter away through it and answering the same purpose as the open drainage pipes which we now use.

Many render 'draw off from the spongy soil,' but *harena* cannot be used to describe soil which *retains* water, for it is the special characteristic of 'sand' to let water pass through it.

115. **incertis mensibus**] i.e. the months when you cannot be sure of not having violent rains, the spring and autumn months.

116. **obducto**...] 'covers all things far and wide with a coating of mud.'

118—159. *These are not, however, the only things which the*

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husbandman must do for the crop: he has also to guard it against birds, weeds, and shade. Jupiter has purposely made the task difficult that he might thus sharpen men's wits and save them from idleness. Before Jupiter's time there was no private property in land, and the earth untilled bore everything for the general use; he first made serpents venomous, wolves ravenous, and the sea stormy; he took away wild honey, and fire, and rivers of wine, that so men might be driven to discover the arts for themselves. So they began to build boats, to observe the stars, to catch wild animals in snares, to hunt, and to fish; so they discovered iron and iron tools, so came the arts, hard work and the pressure of poverty mastering everything. It was Ceres who first showed men how to plough, but the corn was soon attacked with various troubles, such as mildew and the growth of all manner of weeds, so that unless the husbandman takes immense pains he will see his neighbours well off, and himself have to revert to the primitive acorn.

118. **nec tamen**...] 'nor yet, although the labours of men and oxen have in working the ground tried all these things, does the goose...do no harm.' The force of *tamen* is made clear by the following clauses: when men have tried everything in the way of ploughing, etc., the seed might be considered safe, but in fact, although they have done all this, 'nevertheless the goose, etc.....'

nec...**nihil**: 'not nothing,' by Litotes = 'a great deal.' Cf. 122 *haud facilem* = 'extremely difficult'; 229 *haud obscura* = 'very clear'; 290 *non deficit.*

119. **inprobus**] A very favourite adjective with Virgil: it expresses an absence of all moderation, of all regard for consequences or the rights of others. So here the goose is 'unscrupulous,' 'unconscionable' in plundering. Cf. 146 *labor inprobus* 'unflinching toil'; 388 *inproba* of the 'unwearied' iteration with which the raven croaks. In 3. 431 it describes the insatiable greed of a water-snake, in Ecl. 8. 50 the unconscionable cruelty of love.

nihil is a cognate acc. after *officiunt* and *nocet*: 'do no injury.'

120. **Strymoniae grues**] cf. line 8 n.

121. **ipse**] The word marks not only his special majesty, but also his special purpose.

colendi: after *viam*, 'the path' or 'method of tillage.'

122. **per artem**] 'by means of art,' 'systematically'; τέχνῃ. 'Art' is the doing anything according to an intelligent plan with a definite purpose, and is attained by reducing the results

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of experience to a system, cf. line 133: a list of 'arts' is given lines 136—145.

123. **corda**] 'wits.' The heart is often regarded as the seat of the intelligence, cf. *excors, vecors* 'foolish.'

124. **sua regna**] i.e. not merely the fields, but also the men who inhabit them.

125. **ante Iovem**] Before Jupiter deposed him Saturn ruled the world, and in his time was the golden age (*Saturnia regna* Ecl. 4. 6).

subigebant] the same metaphor as in *imperat* line 99 n., 'were subduing.'

126. **limite**] 'a boundary-stone': the Romans usually divided their land into rectangular sections, the corners of which were marked by 'boundary-stones,' which were under the special protection of the god *Terminus*. *limes* is also used of the boundary-line between different properties, but it seems better to take it here of the actual stone. Cf. Aen. 12. 897

> *saxum antiquum, ingens, campo quod forte iacebat,*
> *limes agro positus, litem ut discerneret arvis.*

Such boundary-stones are still used to mark the limits of parishes, and also occasionally of private property.

127. **in medium quaerebant**] 'their gains were for the common store'; cf. 4. 157 *in medium quaesita reponunt*. *quaerere* 'to seek' is often used absolutely = 'seek for gain,' 'get gain,' 'make money'; cf. the use of *quaestus* = 'gain.'

in medium = ἐς τὸ κοινόν: Latin having no article cannot use adjectives for substantives so easily as Greek; nevertheless neuter adjectives are frequently so employed (1) after a preposition, as here and 93 *in obliquum* 'crosswise'; 200 *in peius*; 203 *in praeceps*; 324 *ex alto*; 363 *in sicco* 'on dry ground'; 412 *praeter solitum*; 443 *ab alto*; 2. 79 *in solidum*; 231 *in solido*; 234 *ad plenum* 'to the full'; 287 *in vacuum*; 364 *per purum*; 3. 348 *ante exspectatum*; 433 *in siccum* 'on to land'; 442 *ad vivum* 'to the quick'; 4. 6 *in tenui*; 303 *in clauso*; Ecl. 3. 40 *in medio*; 4. 5 *ab integro*; 7. 2 *in unum*; 27 *ultra placitum*; 9. 56 *in longum*; or (2) by themselves, as 113 *sata* 'crops'; 142 *alta*; 153 *culta* 'tilled fields'; 183 *cavis* 'in holes'; 301 *parto* 'gains'; 393 *serena* 'fine weather,' and 71 *alternis*; 2. 398 *exhausti*; 472 *exiguo*; 3. 124 n. *denso pingui*; 291 *deserta ardua*; 4. 126 *flaventia culta*; 239 *futuro*; Ecl. 2. 41 *albo*; 3. 59 *alterna*; 6. 31 *magnum inane*; 7. 17 *mea semia*.

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ipsa] 'of her own accord.' Cf. Hes. W. 118 *καρπὸν δ' ἔφερε ζείδωρος ἄρουρα | αὐτομάτη πολλόν τε καὶ ἄφθονον.*

128. **liberius**] 'more freely.' The word has two senses—(1) the gift was a free gift not yielded in obedience to the 'demand' of a task-master; (2) it was in consequence freely given, i.e. ungrudgingly, in abundance. Latin marks this connection of thought when from *liber* 'free' it derives *liberalis* 'liberal.'

129. **serpentibus atris**] 'deadly serpents'; cf. 2. 130 n.

131. **mellaque decussit foliis**] 'shook honey from the leaves,' so that it could no longer be gathered from them. Apparently Virgil means that in the golden age men could gather honey from the leaves themselves, whereas now it can only be laboriously collected by bees. For honey-dew cf. 4. 1 n.

ignemque removit] The fire thus taken away by Jupiter was, according to the Greek legend, stolen by Prometheus, and brought back to men hidden in a hollow stem of fennel (*νάρθηξ*), but Virgil here describes it as taken away in order that men might discover how to obtain it for themselves; see line 135.

132. **rivis currentia**] 'running in rivers.'

134. **paulatim**] Emphatic by position. Virgil dwells strongly on the necessity of persevering endeavour: for the development of the arts there is need of 'experience' (*usus*), and this 'by constant study' or 'practice' (*meditando*) can only 'hammer them out little by little.'

sulcis] 'by furrows,' i.e. by ploughing.

135. **abstrusum**] 'hidden,' i.e. purposely by Jupiter, cf. line 131 and Hes. W. 50 *κρύψε δὲ πῦρ*, said of Zeus.

136. **sensere**] 'felt,' as though they were a burden which the rivers had to bear, cf. line 48 n.

137. **numeros et nomina**] Conington compares Ps. cxlvii. 4

> 'He telleth the number of the stars:
> He calleth them all by their names.'

138. **Pleïadās, Hyadas**] Conington compares Ecl. 2. 53 *prūnă; hŏnos;* 6. 53 *fultus hyacintho;* G. 4. 137 *tondebāt hyacinthi*, and considers that *h* must be regarded as semi-consonantal; but see Ecl. 1. 38 n.

The accusatives are in apposition with *nomina.*

claramque Lycaonis Arcton: 'and Arctos, radiant daughter of Lycaon.' Lycaon's daughter Callisto was beloved by Jupiter, who, when Juno changed her into a she-bear, placed her in heaven as the constellation Arctos.

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139. **captare**] Dependent on *inventum*, 'it was discovered how to catch,' or perhaps we should rather say that the infinitive is used as a neuter noun and is the subject of *inventum*, 'the catching of wild beasts was discovered.'

142. **alta petens**] 'seeking the bottom.' The *raison d'être* of a cast-net is that it should reach bottom. The contrast is between thus fishing in a river and trawling (cf. *trahit*) along the open sea. **umida**, 'dripping,' i.e. every time they are hauled in.

Some place the comma after *amnem* and take *alta petens pelagoque*... as='seeking the deep and at sea another drags his dripping nets,' but this is unnatural.

143. **ferri rigor**] No doubt=*ferrum rigidum* 'stiff,' 'unyielding steel'; cf. 162 *grave robur aratri*, but at the same time the expression is intended to suggest 'the sword's pitiless nature.'

argutae: 'shrill.' Kennedy (Ecl. 7. 1) has an excellent note: '*Argutus*. Originally the part. pass. of *arguo*, 'to prove,' 'convict,' 'make clear' or 'distinct.' As an adj. it is largely used in Latin of things which convey a *clear*, *distinct*, *sharp* perception to the ear, the eye, the smell, or the mind, and thus it assumes many shades of meaning (fine, clear, minute, sharp, shrewd, speaking, melodious, noisy) and is found as an attribute to *caput*, *oculus*, *forum*, *nemus*, *ilex*, *fistula*, *cantor*, etc.': cf. 294 n. *arguto pectine*; 377 *arguta hirundo*; 3. 80 *argutum caput*; Ecl. 7. 1 *arguta ilice* 'whispering oaks'; 8. 22 *argutumque nemus*.

145. **omnia vicit**] 'mastered all obstacles.'

146. **inprobus**] Cf. 119 n. and notice the emphatic position of the word. **et duris**..., 'and the pressure of poverty in their hard life': for the sense compare our proverb 'Necessity is the mother of invention.'

148. **sacrae silvae**] What is the meaning of 'sacred wood' is at once made clear by the mention of Dodona. The oracle of Dodona was one of the most venerable in Greece: it belonged to Zeus, and its answers were supposed to be given by the whisper of the oak-trees which existed there, and Greek tradition regarded the place as the original dwelling of the human race.

150. **mox et frumentis**...] 'soon to the corn-crops too trouble was added, so that blighting mildew consumed the halm.' **et** connects this plague with the former one, which Jupiter had sent by causing acorns and arbute-berries to fail. **labor** refers chiefly to the trouble the crops were to give the

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husbandman, and certainly much less to the trouble or suffering of the crops themselves, though this notion is not excluded. The clauses introduced by ut explain wherein this 'trouble' thus 'added' to the crops consisted.

151. **esset**]=*ederet*. **segnis**: the thistle is called 'lazy' because its presence in the fields is a proof of laziness and neglect.

152. **subit**...] 'up springs (in their stead) a ragged undergrowth, cleavers and caltrops.' For *silva* cf. 76 n.

153. **lappaeque tribolique**] Virgil is fond of imitating Homer's lengthening of *τε* in such phrases as Λάμπον τε Κλύτιόν τε, Προδοήνωρ τε Κλύτιός τε, by lengthening *que* where the ictus is on it and it is followed either by two consonants the second of which is *l* or *r*, or by *z*: cf. 164 *tribulaquē traheaeque*, 352 *aestusquē pluviasque*, 371 *Euroquē Zephyroque*, Ecl. 4. 51 *terrasque tractusque*, and so elsewhere *fontesquē pluviosque*, *ensemquē clipeumque*.

nitentia: 'well-kept,' 'smiling'; the opposite word is *squalere*, used of land left 'ragged' and neglected, cf. 507.

154. **steriles avenae**] 'The oat was grown only as fodder (cf. l. 77), Italy being too hot for its growth as corn,' but the reference here is to the 'wild oat' (*avena fatua*), a pestilent weed.—J. Sergeaunt.

155. **quod**] lit. 'as to which'='wherefore.'

157. **premes umbras**] 'keep down the shade,' i.e. prune the overhanging boughs, i.e. 'of trees which supported the vines, the corn-fields being sometimes divided by rows of such trees.' —J. Sergeaunt.

158. **alterius**] 'of a neighbour.' **frustra spectabis**, 'you will eye in vain,' i.e. look at and wish that some of it were yours in vain. The idea is from Hesiod W. 395 *μή πως τὰ μέταξε χατίζων | πτώσσῃς ἀλλοτρίους οἴκους καὶ μηδὲν ἀνύσσῃς.*

160—175. *Husbandmen must also provide themselves well beforehand with proper 'weapons' for the contest—ploughs, waggons, harrows, hoes, baskets, hurdles, winnowing-fans—if they mean to win a fame worthy of the country. The plough deserves detailed description* (lines 169—175).

160. **arma**] Substituted designedly for 'implements' to add dignity to the subject, and also keeping up his favourite idea of the husbandman being engaged in a warfare. Cf. lines 104 n., 99 *imperat arvis*, and below 168 *gloria*. In Aen. 1. 177 *Cerealia arma*='the utensils employed in preparing corn for food.'

163. **tarda...volventia**] Virgil is fond of thus making an adj. qualify a present participle where an adverb would be expected, 'slow rolling' instead of 'slowly rolling.' Cf. 2. 377

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gravis incumbens 'pressing heavily on'; 3. 350 *turbidus et torquens flaventes Hister harenas* 'rolling turbid'; 4. 19 *tenuis fugiens...rivus;* 369 *saxosusque sonans Hypanis* 'rocky roaring'; 425 *rapidus torrens sitientes Sirius Indos;* Aen. 3. 7 *lenis crepitans* 'gently rustling.'

The 'Eleusinian mother' is Δημήτηρ (=γῆ μήτηρ 'Mother Earth') in whose honour the Eleusinian mysteries were celebrated, and who is identified with Ceres.

164. **iniquo**...] 'hoes of cruel weight,' i.e. which are able remorselessly to smash the clods; cf. line 94. *rastrum*, though originally 'the scraping instrument' (from *rado*), clearly differed from a modern hoe in being very heavy, so that the back could be used almost as a hammer.

166. **arbuteae**...] These are special instances of the more important 'articles of wattle-work.' **mystica vannus Iacchi**: the 'fan of Iacchus' is called 'mystic' because it was carried in procession at the celebration of the Eleusinian mysteries; Wagner says that it was *signum animarum per mysteria purgandarum.*

167. **omnia**...] 'all which thou shalt heedfully provide and store up long beforehand': for the future of command cf. 72 n. Cf. Hes. W. 457 τῶν πρόσθεν μελέτην ἔχεμεν οἰκήια θέσθαι. **memor**, i.e. taking heed to my precepts.

168. **si te digna**...] Notice that *te* is acc. after *manet*, and not connected with *digna*. After *digna* supply *divino rure*. The 'divine country' has a 'glory' (*divini gloria ruris*) which it can bestow, but this glory is only bestowed in a fulness which is worthy of the giver (*digna divino rure*) when it has been won by hard work.

Others render 'deserved (by you)' or 'worthy of you.'

169. **continuo in silvis**] Cf. 60 n.

170. **in burim**] 'for a plough-stock.' Virgil says that the elm, when thus bent so as to form a plough-stock, 'receives the shape of the curved plough,' because the *buris* (γύης) is the essential part of a plough, and indeed in itself formed a plough, so that Hesiod speaks of a plough formed by a plough-stock only (αὐτόγυον ἄρατρον), which he recommends the farmer to have by him as well as a plough composed of various parts (πηκτὸν ἄρατρον Hes. W. 433). In Italy now the heavy piece of wood which forms the plough-stock is still called *aratolino.*

On the following page are three sketches—Fig. 1 is the plough given in Smith's Dict. of Antiquities, which is a mere reproduction of Martyn's, published in 1740; Fig. 2 shows a

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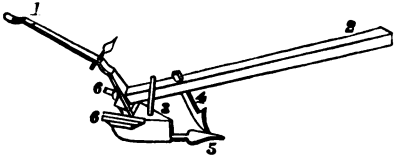

FIG. 1.—1, buris; 2, temo; 3, dentale; 4, culter; 5, vomer; 6, 6, aures.

FIG. 2.

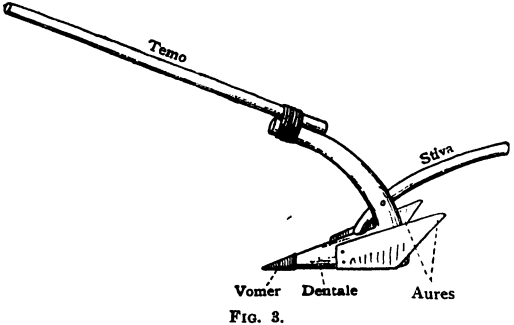

FIG. 3.

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rough 'plough-stock'; Fig. 3 is a sketch suggesting how this rough plough was improved into Virgil's more elaborate one.

In Fig. 1 the *buris* cannot possibly be said to have the shape of a plough, and certainly could not by itself be used for ploughing, whereas in Fig. 3 the *buris* is practically a plough in itself. Again the union of the *temo* to the *buris* in Fig. 1 seems essentially weak; the *duplex dorsum* of 172 (where see note) is not given at all; nor is there any *stiva*. On the other hand, in Fig. 3

(1) the general arrangement by which the *dentalia* and *aures* would form a *duplex dorsum* is clear; and

(2) the *stiva* is clearly shown in some such position as it must have occupied if it was 'to turn and guide the plough at the bottom,' being in some way morticed or fastened into the *buris* at its lower part, so that the ploughman by leaning on it could guide the plough.

In *Fayûm Towns and Papyri*, Plate IX., a photograph is given of a Roman plough in which the *stiva* seems merely a low projection at the end of the plough-stock, but the attitude of the Arab, who is photographed using it, is in consequence so bent that work would be impossible. An ancient Arab plough in the Museum at Berne is in essential points at one with Fig. 3.

171. **huic a stirpe...**] 'to this from the stock a pole stretching eight feet (is fastened),' i.e. from the upper end of the *stirps* which form the stock or body of the plough: *aptatur* is to be supplied from next line. **temo**=*ἰστοβοεύς* Hes. W. 431.

172. **binae aures, duplici...**] 'two mould-boards, share-beams with double ridge are fastened on.' What the 'ears' are is sufficiently clear from the illustration: the *dentalia* are so called because they carry the *dens* or 'share' (cf. 262 *vomeris obtunsi dentem*), being two pieces of wood fastened to the *buris* below the *aures*, with which they form a continuous line, converging to a point on to which is fitted the share. If any one will make a small model of the plough, he will at once see that when joined to the *buris* the *aures* and *dentalia* do exactly form a 'double ridge.'

dentale=*ἔλυμα* Hes. W. 430.

173. **iugo**] 'for a yoke.' The dative is 'Predicative, expressing that which a thing serves as,' Roby. *iugum*, *ζυγός*, 'yoke' are all the same word.

altaque fagus stivaque] 'a tall beech (is cut) and a plough-handle' is put for 'a tall beech is cut for a plough-

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handle.' Most call the curious phrase *fagus stivaque* an instance of hendiadys, but it seems better to explain *stivaque* as 'explanatory' of *fagus*. Various alterations have been suggested, such as transposing lines 173 and 174, or altering *stivaque* to *stivae*, but they are all conjectural and do not improve the text. For **stiva** = ἐχέτλη see 170 n.

174. **currus**] The plough in motion is not unnaturally called 'a car.' Some deduce from this word that Virgil is thinking of a wheeled plough, but, though wheeled ploughs were well known, the context precludes a reference to one here. The reading *cursus* has almost no authority.

175. **et suspensa**...] This line doubtless refers to all the 'timber' used in the plough, and not merely to the 'linden' and 'beech' of 179. After giving a description of all the wood to be used, Virgil adds that it is all to be hung up over the hearth that the smoke may 'search out its strength,' i.e. thoroughly season it.

It is usual now to season timber by stacking it for some considerable time, but Virgil's method is more rapid, and artificial seasoning by means of a current of hot air is now in use at Woolwich Arsenal.

176—203. *There are many old rules which I can relate, unless you think them too trivial to deserve attention. Firstly, the threshing-floor must be made level and very hard, to prevent weeds coming up and the surface breaking into cracks which harbour destructive vermin, mice, moles, toads, weevils, and ants. Observe also that if the almond-tree sets its blossom well, there will be great heat and a great harvest, but if it is simply covered with leaves without fruit, then the ears of corn will yield badly. Some when sowing them steep the seed of beans in lees to make the produce bigger and easier to cook. Without careful selection each year all seeds will degenerate, so universal a rule is it that all things tend naturally to become worse.*

176. **possum...ni refugis**] = 'I can...(and will) relate... unless you shrink back.'

177. **tenuesque**...] 'and it wearies (you) to learn such trivial cares.'

178. **cum primis**] lit. 'with the first things,' 'firstly,' cf. *in primis* or *imprimis*. The threshing-floor was usually an open spot in the field itself.

179. **creta**] Said on the authority of Varro to be here = *argilla* 'white clay.'

180. **neu pulvere victa fatiscat**] 'and lest it crack crumb-

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ling into dust.' Kennedy seems rightly to explain *pulvere victa* as = 'overcome by dust,' and so 'crumbling into dust.'

To render 'lest it crack conquered by heat,' taking *pulvere* as = 'hot dusty weather,' seems impossible.

181. **tum...**] 'and then plagues of all sorts make sport of you.' After *inludant* some such dat. as *tibi* is to be understood.

saepe exiguus mus] Virgil is fond of occasionally placing a monosyllable at the end of a line to give special effect. Here the effect is humorous, the emphatic position in which *mus* is placed giving a dignity which is amusingly in contrast with the size of the creature, cf. Horace's famous line A. P. 139 *parturient montes, nascetur ridiculus mus.* In 247 *intempesta silet nox* the position of *nox* gives a sense of awe, as in Aen. 1. 65 *divom Pater atque hominum rex.* In 313 *ruit imbriferum ver* is probably an accommodation of sound to sense describing the heavy downfall of rain, cf. Aen. 5. 481 *procumbit humi bos.*

182. **posuitque...**] 'has set up his houses and built his barns.' Notice again how Virgil's humour breaks out in this dignified description of a mouse's hole.

183. **oculis capti**] 'robbed of sight.' The expression is found in prose.

184. **cavis**] 'in holes'; cf. 127 n.

185. **monstra**] 'strange creatures' or 'beasts.' The word does not at all suggest size as our 'monster' does; cf. 3. 152 *monstro* of the gadfly.

186. **inopi...**] 'the ant provident for helpless age,' i.e. that lays up store for winter; Virgil speaks of the ant as if it were a human being. Cf. Proverbs vi. 6 'Go to the ant, thou sluggard, ...which...provideth her meat in the summer and gathereth her food in the harvest'; also xxx. 25.

187. **contemplator**] Mark the dignity of the word, and cf. 4. 61. It is borrowed from Lucretius (2. 114) and is strongly didactic in tone, this form of the imperative being especially used in laws.

nux] Possibly the almond (*nux Amygdalina*), which with its mass of pink blossoms is a striking feature of spring in Italy. But *nux* by itself (like the Italian *noce*) ought to be 'the walnut' (*iuglans = glans Iovis*) and J. Sargeaunt (*The Trees, etc., of Virgil*) says that *ramos curvabit* 'picturesquely describes the drooping catkins' or male-flowers.

se ... induet in florem] A beautiful variation from the ordinary construction *se induere flore* 'clothe itself with

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blossom': the innumerable blossoms are spoken of collectively as a garment *into* which the tree clothes itself and under which it is hidden: 'puts on its robe of blossom.'

189. **si superant fetus**] *supero* has two meanings, (1) 'to be in excess' or 'to be superior,' (2) 'to survive.'

Taking the first meaning, we must render 'if the majority of the blossoms set,' lit. 'if the fruit (i.e. the blossoms which set) exceeds (the number of blossoms which do not set).'

Taking the second meaning, we may render 'if the fruit survives,' explaining that this means 'if the blossoms on the whole set well instead of falling off and leaving little or no fruit.'

192. **pingues palea**] 'rich in chaff (not grain).' The phrase is a sort of oxymoron.

193. **semina**] It is clear from *siliquis* 195 that he refers to the seeds of leguminous plants.

194. **nitro**] This is said not to be our 'nitre' but a mineral alkali, 'native soda' or 'carbonate of soda'; it was found in Thrace and Egypt, and when mixed with oil used as soap; see L. & S. s.v. *νίτρον*.

prius] i.e. before sowing.

195. **fallacibus**] 'deceptive,' because, unless some such means were adopted, the pods would be large, but the beans inside undeveloped and small.

196. **et...**] 'and might quickly become soaked however little the fire'; lit. 'with however little fire.' The object aimed at was that the beans might cook easily and not need long boiling. **quamvis** is an adverb here.

197. **lecta diu**] sc. *semina*. By seeds long picked and laboriously examined' are meant those which have been carefully selected for a number of years. Artificial 'selection,' such as Virgil recommends, is the cause of the immense improvement in all our domesticated seeds (cf. Sutton's Catalogue, 1889, *passim* and p. 28 'it (onion seed) is carefully selected every year'), and unless this 'selection' is continually practised, 'degeneration' will certainly follow, and the plant revert to the character of its wild ancestor. Virgil says that he has seen even a carefully selected strain of seed degenerate notwithstanding, 'unless human effort continued year by year to pick out all the finest seeds with the hand (i.e. carefully; cf. 3. 395 n.).'

199. **sic omnia...**] 'So by fate do all things ever hasten to the worse and slipping backwards retrograde.' A characteristic

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instance of Virgil's 'pessimism,' and also of the art by which he embellishes his subject with philosophical reflections.

200. **ruere** and **referri** are historic infinitives. Observe the alliteration in *ruere*, *retro*, *referri*, expressing the uninterrupted retrogression, cf. 203 *praeceps prono rapit alveus amni*.

201. **non aliter...]** 'not otherwise than (happens) if he who with difficulty forces his bark against the stream has by chance relaxed his arms, and at once the channel hurries it headlong away down the stream.'

Most editors now thus take this passage, though old editors (following Aulus Gellius 10. 29, who gives *atque* = *statim*) rendered 'not otherwise than a man who forces ... , if by chance he has relaxed his arms, *immediately* the channel....' There is however no authority (except in Plautus) for taking *atque* as = 'immediately,' though it often, as here, marks that the second event follows instantaneously on the first and is very closely united with it; cf. 2. 402; Ecl. 7. 7; Aen. 6. 162.

illum is rightly referred to *lembum* by Kennedy, who says that 'the comparison is between the seed which retrogrades when man does not select, and the boat which retrogrades when man does not pull.'

To take *illum* = 'the rower' and *alveus* = 'the boat' is very unnatural when the boat has just been called *lembus*.

203. **in praeceps]** 'towards headlong destruction.' *praeceps* is used as a noun, cf. 127 n.

204—258. *The husbandman must watch the stars as carefully as the sailor. When the Balance brings the autumnal equinox, then plough and sow barley right up to the beginning of the winter rains which stop work. This is the time too, while the ground is still dry, to sow flax and poppies. Spring is the time for beans, lucerne, and millet, when the sun enters Taurus; if, however, you devote yourself to corn only, then wait until the setting of the Pleiads and the Crown before entrusting the seed to the earth; those who sow wheat before the setting of Maia are usually deceived in the crop. For vetches, kidney-beans, and lentils, begin with the setting of Bootes, and go on well into the frosts. It is to guide husbandmen that the sun moves annually through the twelve signs of the Zodiac. The heaven has five zones, the torrid zone in the centre, the two frigid zones on the North and South, while the two temperate zones, one on each side of the torrid zone, are granted to men by the kindness of Heaven, and between these two, crossing the torrid zone obliquely, is the Ecliptic. The heaven rises towards the North, and sinks towards the South, the north pole with its constellations is over our heads, the south pole is beneath our feet visible to the realms*

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below, and either wrapped in everlasting darkness or visited by the sun when it is night with us. Thus from the stars may we foretell the seasons, the time of harvest and of sowing, of sailing and of wood-cutting, nor is observation of the sky useless.

204. **Arcturi, Haedorum, Anguis**] Virgil mentions these as typical constellations, and also because the rising of the two first was accompanied by storms (cf. *ventosa* 206), and the third is situated near the north pole, so that they deserved the special notice of sailors.

206. **quam quibus**]=*quam iis quibus* 'as by those by whom.'

vectis = 'as they voyage,' 'while voyaging.' In the absence of a present participle passive Latin not unfrequently uses the past participle in its place, especially in the case of deponent verbs, cf. 293 *solata* 'solacing,' 339 *operatus* 'sacrificing,' 442 *conditus* 'hiding himself,' 494 *molitus* 'as he works.'

207. **Pontus**...] Notice how Virgil embellishes his narrative by substituting the *special* for the *general*, and not talking of 'sailors at sea' but of those who 'as they voyage home dare the Pontus and the straits of oyster-bearing Abydus.'

208. **Libra**...] The sun is in Libra (cf. 33 n.) at the autumnal equinox. **pares**: 'equal in length.' The Romans divided the 'day,' i.e. the time between sunrise and sunset, into 12 equal 'hours,' and also the 'night,' i.e. the time between sunset and sunrise. The hours therefore of the day were longer than the hours of the night in summer and shorter in winter, while at the equinoxes the hours of day and night were equal.

die: genitive, cf. Hor. Od. 3. 7. 4 *constantis iuvenem fide.* Aulus Gellius 9. 14 says that in a copy of the poem written by Virgil's own hand the form was *dies.*

209. **medium**] 'in half,' 'equally.' **orbem**: 'the circuit of the sky,' 'the heavens.'

210. **viri**] Emphatic, suggesting the idea of 'manfully.'

211. **sub extremum...imbrem**] This cannot mean 'to the last end of the winter rains,' for the winter is specially called 'impracticable,' i.e. unfit for work; we must therefore explain, with Kennedy, 'right up to the rain of winter which ends your work': directly the rain began, sowing became impossible.

212. **Cereale**] Ceres was represented carrying bunches of poppies, and was supposed to have soothed her sorrow for the loss of Proserpine by eating the seeds; cf. line 78.

213. **iamdudum incumbere**] lit. 'long since to be bending

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over,' = 'without a moment's delay to bend over.' *iamdudum* expresses that, however soon you begin, you will rather be too late than too soon. *incumbere* is a graphic word: Pliny says 'a ploughman not round-backed is a rogue.'

214. **pendent**] 'still hang,' i.e. do not yet fall in rain.

216. **annua**] The adj. has special force, because millet needs sowing every year, whereas lucerne is a crop which stands eight or ten years.

217. **candidus...**] 'When the bright bull with gilded horns opens the year.' The sun enters Taurus on April 17, the time when the earth seems to throw off its winter repose and all things begin to *open*, *aperit* being clearly used with reference to the common derivation of *Aprilis* from *aperio* as the 'month of opening' (cf. Ov. Fasti 4. 87 *quia ver aperit tunc omnia*). In his description of the Bull Virgil is thinking of the snow-white bulls with gilded horns that were sacrificed in Roman triumphs (cf. 2. 146).

218. **adverso**] The dog is supposed to set 'retiring before the confronting constellation (of the Bull),' i.e. keeping face to face with the Bull as he backs away from his attack. Many MSS. give *averso* 'with averted star,' i.e. turning tail and retiring.

219. **robustaque farra**] *far*, called in early times *adoreum*, was a sort of spelt, and when cooked was made into pulse: it was the earliest food of the Romans, and is the Greek ζέα. Pliny describes it as the strongest of all cereals.

220. **solisque instabis aristis**] 'and shall make corn your only aim.'

221. **Eoae**] Predicative, 'let them hide themselves in the morning': they set in the morning on Nov. 11.

222. **Gnosiaque...**] Ariadne, daughter of Minos king of Crete, was beloved by Dionysus, who made her his wife, and placed among the stars the crown which he gave her on her marriage. Virgil supposes the crown to set in November, but is in error, for it *rises* early in that month (see Heyne).

224. **invitae**] 'unwilling,' because the proper time has not yet come. **anni spem**: 'the hope of the year,' i.e. that in which the year places its hopes.

226. **aristis**] Some good MSS. have *avenis* 'with worthless wild oats.'

227. **phaselum**] Not 'kidney-bean,' which J. Sargeaunt (*Virgil's Trees, etc.*) says is American and certainly 'will bear no touch of frost.' He adds: 'V.'s plant is *Dolichus melan-*

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ophthalmus, an Asiatic, still common in Italian eating-houses under the name of *fagiolo dell' occhio*, "the eye-bean."

229. **cadens**] The setting of Bootes is about the end of October.

231. **idcirco**] 'Therefore,' i.e. in order that the seasons might be clearly marked: it is for this purpose that the 'sun directs his annual circuit measured out in fixed divisions through the twelve constellations of heaven.'

232. **duodena**] may be used loosely for *duodecim*, as the distributive numbers are frequently used in poetry for the cardinal, or strictly, meaning 'twelve each year.'

The twelve signs of the Zodiac are: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Pisces.

mundi: 'heaven,' cf. Hor. Od. 2. 12. 15 *qui mare ac terras variisque mundum | temperat horis* 'who governs sea and earth and sky.'

233. **quinque...**] This passage down to line 251 seems designed to illustrate the marvellous character of the universe, and so to suggest a connection between the change of the seasons and its mighty plan and purpose, thus bringing the labours of the husbandman into relation with universal order.

The description of the zones is taken from a poem called Hermes by Eratosthenes, an Alexandrian writer on astronomy and geography 276—196 B.C., and the passage may be found in Conington. To explain Virgil's description accurately is impossible, firstly, because his own view of the universe is necessarily conjectural and inaccurate; secondly, because his object is rather to write good poetry than to impart definite instruction. Speaking generally, the idea seems to be that the earth is stationary in the centre of the celestial sphere, which revolves round it on an axis which is inclined to the plane of the horizon, so that the north pole is always visible to us while the south pole is hidden from us and underneath us, being therefore in some mysterious manner visible to the underworld of the dead. This celestial sphere is divided into five zones (see Summary), and corresponding and parallel to these are five zones on the earth; through the torrid zone in heaven is the sun's path, and parallel to it on earth is a corresponding zone of fierce heat; between this and the north frigid zone lies that zone which practically represents the civilised world as known to the Romans, the temperate region 'granted by favour of the gods to weary mortals.' Whether Virgil formed any clear conception of a south temperate zone equally habitable and inhabited it

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is impossible to say, for in his scheme the existence of the two southern zones corresponding to the north temperate and north frigid zones is rather postulated for the sake of symmetry than contemplated as a reality. That he regarded the earth as flat seems clear from his reference to the underworld *seeing* the south pole. That in lines 246—251 he should speak so hesitatingly about the sun moving entirely round the earth and so illumining the under hemisphere is strange, and the circular movement of the sun seems a necessary consequence from his assumption of a celestial sphere.

234. **torrida semper ab igni**] Eratosthenes has ἡ δὲ μία ψαφαρὴ καὶ ἐκ πυρὸς οἷον ἐρυθρή, and it is clear that Virgil's *ab igni* represents ἐκ πυρός, so that the very rare use of *ab* with an instrument is accounted for.

235. **quam circum**...] 'around which on the outside to the right hand and to the left extend (zones) frozen hard....' The ambiguous words *quam circum* (which would naturally suggest the temperate zones) are at once made clear by the addition of the word *extremae*. For *trahuntur* cf. the use of *tractus* = 'a tract' or 'broad expanse of land.' Eratosthenes has αἱ δὲ δύο ἑκάτερθε πόλοις περιπεπτηυῖαι | αἰεὶ κρυμαλέαι, αἰεὶ δ' ὕδασιν μογέουσαι.

236. **caerulea**] The MSS. give *caeruleae*. If so a comma must be placed after it, and it must be explained of the darkness of these regions; cf. Aen. 3. 194; 5. 10 *caeruleus imber* of a storm-cloud; 6. 410 *caeruleam puppim* of Charon's bark.

concretae = *quae concreverunt*. Cf. 280 *coniuratos* = *qui coniuraverunt*. The active use of the pass. part. is frequent in Latin, cf. *cenatus, potus, pransus, adultus*, and see Munro Lucr. 4. 363 n.

237. **mortalibus aegris**] The Homeric δειλοῖσι βροτοῖσι 'to weary' or 'feeble mortals.' The phrase is also found in Lucretius (6. 1), but it must not be assumed that Virgil employs it merely as a conventional expression of pessimism; rather he dwells on the feebleness and frailty of mortal men in order to bring out by contrast the gracious consideration of the gods.

238. **via**...] This 'path cut between the two, that in it the slanting succession of the constellations might revolve,' is the ecliptic or sun's path through the heavens, which touches the temperate zones (cf. *per ambas*) at the tropics, and crosses the equator at an angle of 23½ degrees (cf. *obliquus*).

239. **qua**] = *ut ea;* hence the subjunctive.

240. **mundus**...] The heavenly sphere is said to 'rise aloft

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towards Scythia (i.e. towards the north),' because the north pole (*hic vertex* 242) is the highest point of its axis, as the south pole is the lowest.

241. **premitur...**] Supply *ita* with *premitur*; 'so it sinks and slopes towards the South winds.'

242. **nobis sublimis**] lit. 'high for us,' i.e. 'high over our heads.'

243. **sub pedibus...**] 'gloomy Styx beneath our feet beholds and the deep-buried ghosts.' The inner world is naturally imagined as beneath our feet and below the earth, and, as the south pole lies in the same direction, Virgil not unnaturally describes it as seen by the ghosts.

Conington gives for *sub pedibus* 'beneath their feet,' saying 'the feet are those of Styx and the Manes,' and then half realising the difficulties of the situation adds '*videt*, of course, is not to be pressed.'

244. **hic**] 'Here' answering to *hic vertex*, as *illic* 247 answers to *illum* (*verticem*). These lines are imitated from Aratus Phaenomena 45

> τὰς δὲ δι' ἀμφοτέρας, οἵη ποταμοῖο ἀποῤῥώξ,
> εἰλεῖται, μέγα θαῦμα, δράκων, περί τ' ἀμφί τ' ἐαγώς,
> μύριος· αἱ δ' ἄρα οἱ σπείρῃς ἑκάτερθε φύονται
> Ἄρκτοι κυανέου πεφυλαγμέναι ὠκεανοῖο.

246. **metuentes aequore tingui**] 'that shrink from plunging in the sea.' The Bear, being close to the pole, does not sink below the horizon at any part of its revolution, and so is said to 'fear a bath in the Ocean,' into which, as it flows round the world, most of the stars are supposed to sink.

For *metuentes tingui* cf. Hor. Od. 2. 2. 7 *pinna metuente solvi*, the infinitive being dependent on the general sense of *metuentes* = 'not wishing'; cf. 4. 10 n.

247. **intempesta silet nox**] For the rhythm cf. 181 n.

intempesta is found as an epithet of night in Cicero and Lucretius, and is generally rendered 'unseasonable' as describing 'night, when no man can work,' but Kennedy takes it as = *intemperatus* 'unmitigated,' 'profound.'

248. **obtenta nocte**] 'beneath the pall' or 'curtain of night,' cf. Hom. Od. 11. 79 ἀλλ' ἐπὶ νὺξ ὀλοὴ τέταται δειλοῖσι βροτοῖσι.

249. **aut redit...**] The 'dawn returns (to them) from us,' when the sun sinks beneath the western horizon and so begins to rise in the lower hemisphere.

250—251. These lines were quoted by William Pitt, April 2, 1792, in the peroration of a speech advocating the abolition

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of the slave-trade, as the morning sun broke through the windows of the House of Commons: 'Then may we hope that even Africa, though last of all the quarters of the globe, shall enjoy at length in the evening of her days, those blessings which have descended so plentifully upon us in a much earlier period of the world. Then also will Europe, participating in her improvement and prosperity, receive an ample recompense for the tardy kindness—if kindness it can be called—of no longer hindering that continent from extricating herself out of the darkness which, in other more fortunate regions, has been so much more speedily dispelled—

nos primus equis Oriens afflavit anhelis;
illic sera rubens accendit lumina Vesper.'

equis anhelis: the 'panting steeds' are the horses that draw the chariot of the sun.

252. **hinc**] After this splendid episode the poet reverts to his main theme, the connection being marked by *hinc* = 'hence,' i.e. from observing the great plan of the heavens: cf. 233 n.

tempestates: not 'storms' but 'the weather'; literally 'periods of weather,' such as are adapted for various forms of work. **dubio caelo**, 'when' or 'though the sky is doubtful': by merely scanning the sky we should be unable to get clear information, but by observing the constellations we know what the period of the year is and what sort of weather to expect.

255. **armatas deducere classes**] 'to launch the armed' or 'well-rigged fleet.' *arma* and *armari* are often used of the 'rigging' or 'equipment' of a boat, but as Virgil has in the preceding line referred to boats generally, it is perhaps better here to suppose that there is a special reference to 'armed fleets.'

deducere = *καθέλκειν*: boats were regularly beached and laid up for the winter, and then launched again in the spring.

256. **tempestivam**] 'in season,' because wood is best cut at certain seasons (see the particular rules in Cato R. R. 17 and 31; Theophr. H. P. 5. 1).

258. **parem diversis**] Notice the contrast: the phrase does not mean merely describe the year as 'equally divided into its different seasons,' but suggests that the four seasons do by their very contrast and divergency give the year a sort of even balance, spring being matched with autumn and summer with winter—'the year evenly balanced with its four different seasons.'

259—265. *In rainy weather get ready betimes many things*

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which in fine weather you might have to make hurriedly; then ploughshares should be sharpened, troughs made, sheep branded, and sacks numbered, props, forks, and fastenings for the vine prepared, baskets woven, and corn ground. Even on holy days certain things are allowable—watering, fencing, trapping birds, burning thorns, and dipping sick sheep, above all going to market.

260. **forent**...] The protasis to this conditional clause is to be found in *caelo sereno*: 'if the weather were bright' many things 'would have to be made hurriedly,' because the husbandman would be busy out of doors. **mox**, 'presently,' i.e. in the near future, even if not done now.

Notice the contrast between *properanda* and *maturare*; Kennedy's note on *maturo* is excellent.

261, 2. **datur**] 'it is allowed,' i.e. by circumstances: the wet weather gives an opportunity for getting ready. For **lintres** cf. Tib. 1. 5. 23 *haec mihi servabit plenis in lintribus uvas.*

263. **numeros inpressit acervis**] As it is clear that you cannot 'stamp numbers' on 'heaps' of anything, it is necessary to take *inpressit* in the second clause of sticking labels (descriptive of amount, quality, etc.) into heaps of corn, etc. Others explain *acervis* as though it meant sacks or vessels in which produce is stored.

264. **vallos, furcas**] Probably for supporting the vines.

265. **Amerina**] Willows seem specially to have been grown at Ameria, a town in Umbria, to provide withes for tying up vines. **lentae**, 'pliant,' and so easily trained.

266. **facilis**] with *texatur*: it is 'easily woven,' because the twigs employed are pliable and easily worked.

267. Corn was partly roasted to make it more easy to grind; cf. Aen. 1. 179 and Joshua v. 11.

268. **quippe etiam**...] 'for indeed even on holy days religion and law permit the performance of certain tasks': *fas* and *ius* are contrasted as *divine* and *human* law; here, where sacred matters are concerned, the human laws are presumed to be the exposition of the divine will.

The argument implied in *quippe* is this: 'Surely you may do many things on wet days, for even on holy days....'

269. **rivos deducere**] *Deduco* cannot here mean 'draw off' (as in l. 114), for *rivos* precludes the idea of draining off *stagnant* water, and might therefore, perhaps, mean 'lead down,' the phrase describing irrigation by conducting on to the field water from a rivulet flowing along the top of it (cf. 108 n.).

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Servius, however, explains of draining, because the Pontifical books forbid *irrigation* on such days, and Macrobius (3. 3) for a like reason says *deducere*=*detergere*. Apparently, therefore, Virgil is thinking of dykes which are blocked up and which may be cleared so as 'to let the stream run down.' He is clearly following Cato de Re Rustica 2. 4 *Per ferias potuisse fossas veteres tergeri;* see too Col. 2. 21 *Feriis ritus maiorum... permittit...fossas veteres tergere et purgare.*

270. **religio vetuit**] The derivation of *religio* is uncertain, and Curtius derives it from the root *leg* found in *negligens, diligens*, etc., explaining as='regard' for things sacred. The ancients however, in spite of the long first syllable, certainly often connected it with *religare* 'to bind back' or 'restrain' (cf. Munro Lucr. 1. 109), and hence it is often used as here='a restraining principle,' 'a religious objection,' 'a scruple.'

271. **insidias**...] i.e. to trap birds that were damaging the crops. For *moliri* see 329 n.

272. **salubri**] The adjective seems emphatic, and to indicate that the dipping of sheep was only allowable when needed for their health.

273. **saepe**...] 'Varro says that markets were held on holy days to give countrymen an opportunity of going to town.'—Conington. The 'driver of the slow donkey' is of course not a professional donkey-driver but the farmer himself, who is taking his goods to market.

274. **lapidem incusum**] 'an indented mill-stone.' Such stones were specially made rough with the chisel in order to get a better hold of the corn. **urbe**, 'from town.'

276—286. *Some days of the month are lucky, others unlucky: avoid the fifth as being the birthday of Orcus, the Furies, and the rebellious Titans; the seventeenth is lucky for planting vines, breaking in oxen, and setting up a web; the ninth is favourable to runaways but bad for thieves.*

276. **ipsa**...] 'The moon herself has appointed some days in one rank some in another as lucky for work.' It is clear that *ordine* cannot refer to the order of the days in the month, but must be explained of the various rank or classification that must be assigned them according as they are more or less lucky for work.

277. **felices operum**] The so-called 'gen. of respect': cf. 3. 498 *infelix studiorum* 'unhappy in his pursuits'; Aen. 5. 73 *maturus aevi* 'ripe in years'; 11. 416 *fortunatus laborum;* and in Greek *μακάριος τῆς τύχης.*

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Orcus: Hesiod, who treats the subject of lucky and unlucky days at great length, has (W. 802)

πέμπτας δ' ἐξαλέασθαι, ἐπεὶ χαλεπαί τε καὶ αἰναί,
ἐν πέμπτῃ γάρ φασιν Ἐρίνυας ἀμφιπολεύειν
Ὅρκον γινόμενον, τὸν Ἔρις τέκε πῆμ' ἐπιόρκοις.

'Avoid fifth days, seeing that they are grievous and dreadful, for on the fifth day they say that the Furies attended the birth of Horcus (the god of oaths).' There is no connection between *Ὅρκος* and *Orcus* but Virgil clearly treats them as the same word, and the link which joins their different meanings in his mind may be some recollection of the fact that the Styx was the great oath of the gods. To suppose that Virgil *mistranslated* the word *Ὅρκον* in Hesiod is absurd. Cf. Ecl. 8. 59 n.

278. **tum**] i.e. on the fifth day of the month.

tum...creat] The use of the present for the past here is very bold. Virgil seems blending the two thoughts—'then Earth produced...' and 'that *is* the birthday of....'

partu nefando] 'by a monstrous birth.'

279. **Coeumque...**] Coeus and Iapetus were Titans, sons of Uranus (*Οὐρανός*, Heaven) and Ge (*Γῆ*, Earth), and fought with Cronus their brother against Zeus. Typhoeus was a fire-breathing monster (*τυφώς*, a furious storm), son of Tartarus and Earth, and was slain by Zeus, and buried under Mount Etna. The 'brothers' who 'conspired to tear down heaven' were Otus and Ephialtes, sons of Alōeus and Iphĭmĕdĭa, and so not sons of Earth at all; but Virgil here vaguely classes all the enemies of Zeus together as 'giants,' and so 'sons of Earth,' *Γιγάντες* being taken to mean 'born from Earth.'

Typhoea=*Τυφωέα*, and the last two syllables are pronounced as one by synizesis; cf. Ecl. 6. 30 n.

281—283. Observe the careful accommodation of sound to sense. The rhythm of the first two lines expresses laborious effort, that of the third perfect ease. There is also a marked distinction between the first and second lines. In the first two cases of hiatus occur, and extremely marked cases, *i* being left unelided before *i* and *o* before *o*; in the second there are three elisions, those in the fourth and fifth foot being very noticeable. The intention clearly is that the first line should be read extremely slowly, marking the slow upheaval step by step of the vast mass, while the second line marks its ponderous settlement into its place.

Pelĭŏ Ossam] Homer often thus shortens a long vowel before another vowel, e.g. *γαιηόχῳ Ἐννοσιγαίῳ*: cf. 437 *Panopeāē et.*

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282. **scilicet**] 'doubtless' or 'mark you!' indignantly calling attention to the impious daring of the act.

284. **felix ponere**] 'lucky to plant,' i.e. 'for planting.' *ponere* is the epexegetic infinitive; cf. Ecl. 5. 1 n.

285. **licia telae addere**] In weaving there are two essential parts—(1) the vertical[1] threads or warp (*stamen*) fastened at their upper end to a cross beam; (2) the horizontal threads or woof which have to be interwoven with them. The simplest process of weaving consists in dividing the threads of the warp into two sets of alternate threads (thus A,B,A,B,A,B...), and then passing a cross thread (1) *under* all the threads A,A,A... and *over* all the threads B,B,B...; (2) *over* all the threads A,A,A... and *under* all the threads B,B,B.... Now it is obvious that in order to pass the cross thread each time under the threads A,A,A... (or B,B,B...) each of those threads must be lifted up; and in order to avoid the trouble of lifting them singly, each thread was passed through a loop (*licium*), and these loops were attached to a stick, so that by lifting the stick all the threads A,A,A... could be raised at once. This process of 'putting loops to the web' was therefore necessary before beginning weaving.

Weaving of course soon becomes so complex that no one without technical knowledge can follow it, but if any one will take a few strips of paper, say four upright and four cross pieces, and interweave them as above described, he will at once see what the essential part of weaving is.

287—311. *There is a time for everything, and something can be done at all times. Many things, for example mowing, are best done in the cool of the evening, or when the dew is on the grass in a morning. On a winter night you can do some carpentering by the fire, while your good wife sings as she weaves or makes wine. The heat of the day is the time for reaping and threshing. In hot weather plough and sow; winter is the time for rest and making good cheer with your neighbours, but even then you can do something—gather acorns, laurel-berries, and the like, or take advantage of the very hard weather to secure a little game for the larder.*

287. **se dedere**] 'present' or 'offer themselves,' i.e. allow themselves to be performed. The perfect is 'gnomic,' see line 49 n.

nocte...nocte...nocte...noctes (290)] This method (called Anaphora) of connecting clauses by means of the repetition of

[1] Of course the frame containing these threads is rarely vertical in fact, but slopes towards the weaver or is quite level, but I have taken the simplest case.

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an important word deserves careful attention. It is sometimes employed merely for convenience or variety, but as a rule it is intended to give strong rhetorical emphasis. Cf. 48 *bis... bis;* 77 *urit...urit...urunt;* 136—145 *tunc* followed by *tum* four times repeated; 193, 7 *vidi...vidi;* 431 *ventus...vento;* 438 *sol...solem;* 463—6 *sol...solem...illa etiam...illa etiam;* 501 *iam pridem...iam pridem.* In 281, 3 the repetition of *ter* has marked simplicity and force. See 2. 145 n.; 2. 190 n.

288. **sole novo**] 'at sunrise.'

Eous] Used as a subst. = *Lucifer*, 'the guardian of the dawn,' 'the daystar.'

289. **leves stipulae**] The ancient process of reaping (see Varro R. R. 1. 50) was very different from our modern one. It was performed by *hand* with a *sickle*, and the ears were generally cut off near the top of the stalk, cf. 296 *succiditur;* 317 *fragili iam stringeret hordea culmo* 'strip the barley ears from the brittle stalk'; 348 *falcem...supponat aristis.* The 'stubble' was subsequently burnt on the ground (line 85) or cut; in the latter case, as after the removal of the ears the 'light' (*leves*) stalks would, if dry, offer little resistance, and so be difficult to cut, Virgil recommends that they should be cut when wet with the dew. He then gives the same recommendation with regard to mowing hay, and in the clause *noctes lentus non deficit umor* explains why he does so, viz. because the 'evenings lack not softening moisture'—moisture, that is, which makes the stubble or grass soft so that the edge of the sickle does not slip off it but gets hold.

291. **et quidam...**] 'And there is a man who...': *quidam* 'a certain person' is used when the writer has some definite person in mind, but thinks it needless to give his name. Virgil here writes as though he were drawing this picture of a cottar's winter evening from actual recollection of one such homestead.

hiberni ad luminis ignes, 'by the winter firelight'; *hiberni luminis* is a simple gen. of quality, 'by the fire of wintry light' being = 'by the fire that gives light in winter.' Sidgwick's suggestion that *lumen* is 'a lamp' is wrong, for then the epithet *hiberni* has no special force. The fire is needed for warmth, but also gives light to work by in the long winter evenings.

293. **solata**] cf. 206 n. Notice the musical character of this and the next line.

294. **arguto pectine**] The 'comb' is, as its name implies, a bar of wood provided with teeth, which are inserted between

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the threads of the warp (see line 285 n.), and then by a sharp upward (or downward) movement the instrument is used to drive the cross threads of the woof close together. Conington here explains *pectine* as = 'comb,' but it is obvious (1) that the words *percurrit telas* are naturally used of the shuttle (*radius*) which 'runs through' or 'across the web' (cf. Ov. Fasti 3. 819 *radio percurrere telas*), and (2) that it is the shuttle the rapid movement of which attracts attention in weaving, and which as it is shot backwards and forwards across the strings of the warp sounds 'tuneful' (*argutum*). This view is supported by the weighty authority of Marquardt (Privatleben der Römer p. 525, 2nd ed.), who similarly explains the κερκὶς ἀοιδός ('singing shuttle') of Aristophanes Ran. 1316. That the *pecten* is not always something like a comb in shape is shown by Virg. Aen. 6. 646, where the word is used for the instrument with which a lyre is struck; and it can reasonably be applied to the shuttle, which is a long piece of wood or metal with two teeth at each end so that the thread can be wrapped round it.

295. **dēcŏqŭit ūmōr|em et]** Notice the hypermetric line suggesting the boiling over of the must. Virgil as a rule only allows this license after *-que*: cf. 2. 344, 443; 3. 242, 377; Aen. 1. 333, 448; but Aen. 7. 160 we have *tecta Latinorum*. The endings *arbutus horrida* 2. 69 and *vivaque sulpura* 3. 449 are very strange and emended by many editors. The line that follows a hypermetric line must begin with a vowel.

The 'must' or unfermented juice of the grape was frequently made into wine by artificial methods, and that of boiling it down was very commonly employed, the wine so made being called by various names, as, for instance, *sapa* if boiled down to a half, *defretum* or *defrutum* (cf. 4. 268) if to a third of its original bulk: see Marquardt p. 459.

297. **medio aestu]** Theocritus (10. 49) writing in Sicily or Egypt specially bids the reapers rest during the fierce heat of the day, but we are not therefore justified in making Virgil give the same advice to Italian husbandmen and in explaining (as Conington does) *medio aestu* as = 'midsummer,' for Virgil is clearly contrasting what can be done in the morning or evening with what can be done in the middle of the day: the opposition between *summer* and *winter* is only introduced at line 299.

299. **nudus ara, sere nudus]** 'plough stripped, sow stripped,' a translation of Hes. W. 391 γυμνὸν σπείρειν γυμνὸν δὲ βοωτεῖν: the point is that such work should be done in *hot* weather.

Editors agree in explaining *nudus* as = 'without the upper

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garment,' 'wearing only the tunic,' and Papillon renders 'lightly clad,' and explains that this means 'without the *toga*,' forgetting that to plough in a *toga* would be impossible. Doubtless Virgil meant his ploughman to throw off his upper garment (*sagum*), but when he had done so, he could no more be called *nudus* than a man could be called 'naked' because he was in his shirtsleeves; the 'naked ploughman' must be imagined as wearing no tunic but only the *cinctus* or 'girdle,' and indeed the Cethegi, who observed the old Roman practice of wearing only a *cinctus* and no tunic under their *toga*, are called *cincluti* by Horace (A. P. 50) but *nudi Cethegi* by Lucan (6. 704).

That the Romans themselves did not take *nudus* to mean 'lightly clad' is proved by the story of Servius that a wag finished the line with the words '*habebis frigora febrem*': the story has no point if *nudus* means what editors desire.

300. **frigoribus**] lit. 'at times when it is cold'; 'in cold weather.' **parto**: cf. 127 n.

302. **genialis**] The *Genius* is a sort of spiritual *alter ego* which is born (cf. *gigno*, *genitus*) and perishes along with each of us, and especially participates in our joys and pleasures. Hence the phrases *indulgere Genio*, *Genium curare* are commonly used = 'to enjoy oneself,' and *genialis* becomes = 'festive.'

303. **ceu pressae**...] Winter is to husbandmen what port is to sailors: when winter comes then comes festivity, 'as when at last the laden keels have reached harbour....'

305. **sed tamen**] 'nevertheless,' i.e. although winter is an idle time, still....

quernas glandes] The adj. is added because *glans* can be used of any fruit similar to an acorn, e.g. a chestnut.

306. **cruenta**] Myrtle-berries are so called because of the colour of the juice: they were used for flavouring wine.

307. **gruibus**] The context shows that 'cranes' are not snared here as being mischievous to the farmer (cf. line 120) but as helping to fill the larder.

309. **stuppea**...] 'whirling the hempen thongs of a Balearic sling'; cf. Ov. Met. 7. 777 *excussae contorto verbere glandes*.

Many editors render *verbera* 'blows' or 'strokes,' as though it referred to the bullets sent from the sling which strike the deer, but surely even 'Virgilian inversion' cannot describe bullets which strike an object when hurled from a hempen sling as 'hempen blows'; the passage of Ovid quoted is decisive for the use of *verbera* = 'thongs' here.

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310. **cum nix**...] Not merely an empty description of winter, but added because 'when snow lies deep' game is more easily ensnared or approached.

trudunt: we speak of streams 'packing' ice.

311—350. *Autumn too brings its need for watchfulness, and so does spring with its heavy rains when the corn is already in ear and the grain beginning to swell. Nay, even when the corn was ripe for cutting I have seen a tornado uproot the crops, or frequently a deluge of rain descend and flood the fields; the dykes are filled, the rivers rise, the ocean boils: amid the night of clouds the Sire hurls his flashing bolts shaking the earth and terrifying man and beast, as he overthrows the mountains, and the wind and rain redouble their violence. Therefore observe the heaven and the position of the planets, but above all worship the gods and honour Ceres at the commencement of spring with all the rites of her annual festival.*

312. **atque**...] 'and (why should I tell) what signs are watchfully to be noted by husbandmen, when now the days are shorter...': after *vigilanda* supply *sint*. Many intransitive verbs become transitive in a secondary sense (e.g. *propero* 'I am in a hurry' can be used='I make hurriedly'), and so *vigilo* 'I keep awake at night' can become='I make by keeping awake at night' (e.g. *vigilatum carmen*), or, as here, where it is clearly used of watching the stars (cf. line 335), 'I observe by keeping awake.' Cf. Ecl. 1. 10 n.

313. **cum ruit imbriferum ver**] 'when spring comes down in rain,' cf. 324 *ruit arduus aether*. Others take *ruit*='sinks,' 'draws to an end,' comparing Aen. 6. 539 *nox ruit*, but the idea of night rising in the sky and then 'sinking' as the dawn comes round is natural, whereas to say 'spring sinks' (*ver ruit*) is unnatural; moreover the juxtaposition of *ruit* with *imbriferum* seems to make its meaning clear, and the peculiar rhythm of the verse also marks a tempest of rain falling.

314. **spicea**...] 'when now the eared harvest has bristled o'er the plains.' Cf. Hom. Il. 23. 599 ὅτε φρίσσουσιν ἄρουραι.

316. **saepe ego**] Notice the pronoun thrown forward for emphasis. Virgil wishes to give weight to his warning by referring to it as derived from his own personal observation: 'often with my own eyes...I have seen.'

317. **et fragili**...] 'and was now stripping the barley ears from the brittle (i.e. ripe) stalk.' For the method of reaping cf. 289 n. The force of *fragili* should be noted, for it is in contrast to *viridi stipula* (line 315), and so marks that the season spoken of is no longer spring but midsummer.

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318. **omnia**...] 'all the battles of the winds rush together.' The idea is not that of a strong gale blowing from one direction, but of a hurricane or whirlwind in which the wind seems to blow from every quarter at once: cf. Hor. Od. 1. 9. 11 *ventos aequore fervido deproeliantes;* Aen. 2. 416; and Conington well quotes Dan. vii. 2 'the four winds of heaven strove upon the great sea.'

319. **quae... eruerent**] The subj. expresses the result (or purpose), 'so as to uproot.' **gravidam**, 'weighty,' i.e. with well-filled ears.

320. **sublim|em expuls|am eruerent**] Observe the rhythm expressive of violence, the first two words being practically spondees, as their last syllable is elided and unheard. Read the line placing the accent on the second syllable of *sublimem* and *expulsam* and letting the final syllable almost disappear.

Notice too the repetition of *ex* in *expulsam eruerent* 'uprooted upheaved on high.'

ita] A particle of transition, summing up what precedes, and carrying it forward; 'so' is = 'when uprooted,' and may be rendered 'then.' Render 'I have seen...the battles of the winds meet...so that they uprooted...; then the storm with black whirlwind carried off....' *ferret* is parallel in construction to *eruerent*, which is dependent on *quae* = *ut ea*. Cf. Cic. Cluent. 60. 168 *aliquot dies aegrotasse, et ita* (then) *esse mortuum;* Caes. B. G. 2. 19 *ubi prima impedimenta...visa sunt...ita* (then)...*provolaverunt.* Ovid Fast. 3. 671 and Suet. Aug. 1 have *atque ita* = 'and then': here 'and' is omitted to give the idea of rapidity.

Many take *ita* as introducing a comparison, 'so would winter carry off stalks and stubbles,' but what can be feebler or more frigid than to compare the way a summer storm uproots the crops with the way in which a winter storm carries off the stubble?

321. **levem**] When regarded as ripe for harvest the corn is *gravidam* (319) 'heavy-eared,' but when contemplated as carried away by the wind, it is 'light straw and eddying stubble.'

322. **caelo**...] 'a host of waters advances in the sky.'

324. **ex alto**] 'from the deep' or 'from on high'; 127 n.

ruit arduus aether] The rain is so heavy that the sky seems actually coming down. So *caeli ruina* Aen. 1. 129 of a storm.

325. **boumque labores**] A translation of the Epic ἔργα βοῶν (Hes. W. 46) used for the fields on which the oxen spend their labour: so often *artes* = 'things on which skill has been expended,' 'works of art.' Apoll. R. 4. 1282 δμβρον | ἄσπετον, ὅστε βοῶν κατὰ μύρια ἔκλυσεν ἔργα.

326. **cava**] They are 'hollow' because it is summer-time,

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and Italian rivers in summer are often small streams running along the bottom of a deep hollow; when a tempest of rain comes they soon begin to 'rise with a roar.'

327. **fervetque**...] 'and the sea boils with its panting friths.' By *fretis* are meant those inlets where the sea runs up into the land at the mouth of a river; the epithet *spirantibus* seems to express the 'heaving' of the deep. Notice the climax in *fossae ...flumina...aequor.*

328—334. **ipse Pater**...] Kennedy's note on this passage deserves attention. 'The elaborate splendour of these lines is surpassed by no other descriptive passage in Virgil... The pause at *dextra* marks the calmness of conscious strength; at *tremit* breathless terror; at *pavor* prostrate expectation. The following *ille*, and the thrice-repeated *aut*, express the majestic ease of omnipotence; at *deicit* falls the sudden crash of the bolt; in the words which follow is heard the rushing, struggling, moaning tempest.'

ipse] The pronoun adds dignity, by calling marked attention to the imposing personality of 'the Father,' and placing his figure in contrast with the warring elements. Cf. the position and force of *ille* in 331.

corusca] Best taken with *dextra.* Cf. Hor. Od. 1. 2. 2 *Pater et rubente | dextera sacras iaculatus arces.*

329. **molitur**] A favourite word with Virgil = 'to do, make, or move with effort or strength,' cf. 261 *insidias moliri* 'laboriously fashion' or 'devise snares'; 494 *terram molitus aratro* 'laboriously ploughing the ground'; 4. 331 *molire bipennem* 'wield the axe'; and elsewhere *moliri arcem, tecta, fugam.* Here it has the sense of 'wield' or 'hurl,' but also suggests that the thing so hurled is huge and needs the exertion of immense strength to hurl it.

quo maxima...] 'at that shock (of the thunderbolt) the mighty earth quakes; straightway the beasts flee, and throughout the nations cowering fear lays prostrate mortal hearts.' Note the alliteration in *maxima motu terra tremit fugere ferae.*

330. **fugere**] Not the gnomic perfect (for which see 49 n. and 375 *fugere*) but almost certainly the perfect of instantaneous or rapid action: cf. 2. 81; 2. 210; 2. 303 n.; 3. 104; 3. 228 n.; 4. 213, 313.

332. **Athŏn**] Virgil forms the acc. as if from Ἄθος: the correct acc. is Ἄθω or (later) Ἄθωνα: cf. Theocr. 7. 77 ἢ Ἄθω ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατόεντα.

alta Ceraunia: the more usual name is *Acroceraunia* (Hor. Od. 1. 3. 20 *infames scopulos Acroceraunia*).

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335. **hoc**] i.e. such a disaster as the one just described. **caeli menses et sidera** = the stars which by their position in heaven mark the months.

336. **frigida...**] These clauses are oblique interrogation dependent on *serva*: 'observe the stars, (observe) whither (i.e. into what quarter of the heaven) Saturn's chilly planet retires, into what heavenly orbit fiery Mercury wanders.' The position of the planets was supposed to influence not only the fortunes of men but also the weather: so Servius says that there will be tempests of rain when Saturn is in Capricornus, hail when he is in Scorpio.

sese receptet: of the five planets (excluding the earth) known to the ancients (viz. Mercury, Venus, Mars, Jupiter, and Saturn) Saturn is farthest from the sun, and is therefore described as 'chilly' and 'retiring.'

337. **erret in orbes**] Mercury is the planet nearest the sun, and his 'orbit' is extremely short and so easily observed; it takes place in 88 days, whereas Saturn requires 29 years 167 days to complete his.

erret: doubtless used in recollection of πλανήτης: planets were so called because they are not stationary like the fixed stars, and seem (unlike the sun which moves in a constant path) to move irregularly or 'wander' (πλανᾶσθαι).

339. **refer**] 'duly pay' or 'offer'; Ecl. 3. 21 n. **operatus**, 'sacrificing.' Cf. Ecl. 3. 77 *cum faciam vitula* 'when I offer sacrifice with a calf,' and note.

340. **extremae...**] 'when winter's last days have set and spring now smiles.' *sub* is clearly here = 'just after,' and winter is spoken of as gradually setting beneath the horizon.

341, 2. **tum...**] Note the singular smoothness of these lines, which not only suits the sense but also affords an admirable contrast to the description of a storm which precedes them. The first one is borrowed from Hes. W. 585 *τῆμος πιόταταί τ' αἶγες καὶ οἶνος ἄριστος.*

Sacrifices were always accompanied by feasting, and the 'fat lambs' and 'mellow wines' would be grateful not only to Ceres but to her worshippers.

343. **tibi**] Ethic dat. of the person interested: 'let all the youth for thee worship' is = 'see thou that all the youth worship.'

344. **cui tu...**] A mixture of wine and honey (*mulsum*, οἰνόμελι) was a common drink: here the 'milk, honey, and wine' are clearly intended to symbolise the products of the country.

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345. **felix hostia**] The victim is called 'happy' because his sacrifice is intended to secure happiness and prosperity (cf. Ecl. 5. 65 *sis bonus o felixque tuis* 'kind and auspicious to thy worshippers'), and also because it was considered a good omen if the victim went cheerfully to his doom.

The victim was called *ambarvalis hostia* and the festival *ambarvalia*; cf. Ecl. 3. 77 and note.

346. **chorus et socii**] A good instance of Hendiadys, = 'band of companions.'

347. **et clamore...**] 'and with cries summon Ceres into their dwellings,' i.e. pray for her presence and protection.

neque ante...: this clearly refers to a second festival just before harvest, the contrast between *novas fruges* (line 345) and *maturis aristis* being marked.

349. **quam...**] '(before) that in honour of Ceres, his brow bound with twisted oak, he perform rude dances and chant hymns.'

redimitus tempora: 'having his brows bound'; cf. Ecl. 1. 54 n. The oak was selected for a garland to recall the diet of acorns with which men had to be content before Ceres introduced corn.

350. **incompositos**] 'rude,' 'rustic,' but not 'ungainly': the word suggests something different from the artificial dancing of trained and paid performers, and so is an epithet of praise rather than blame.

Dancing is one of the oldest forms of worship, cf. Ps. cliv. 4 'Praise him with the timbrel and dance'; 2 Sam. vi. 14 'David danced before the Lord.'

351—392. *Jupiter has purposely given us sure signs by which to foretell the weather—heat, rain, wind, and cold. Whenever the wind is getting up the sea becomes restless, a dry cracking is heard on the hills, and a confused murmur grows along the shore; then the gulls and other marine birds fly shrieking to the land; often too you will see shooting stars; the fallen leaves dance about and feathers on ponds collect and play. Lightning in the north and thunder in the east and west are sure signs of heavy rain: rain can always be foretold; beasts sniff the air, swallows fly low over pools, frogs croak, ants bring out their eggs, rooks going home crow loudly, aquatic birds toss water over themselves, the raven croaks ceaselessly as he stalks solitary on the shore, the oil in lamps sputters and a mouldering snuff forms on the wick.*

The signs which follow are largely copied from the Διοσημεῖα, a poem on Weather-Signs by Aratus, a poet of Cilicia (flor. 270

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B.C.) whose works were exceedingly popular at Rome (cf. Ov. Am. 16. 16 *cum sole et luna semper Aratus erit*), and whom St. Paul quoted, *τοῦ γὰρ καὶ γένος ἐσμέν* Acts xvii. 28

351. **haec**] The accusatives in the next line explain what 'these things' are.

352. **agentes frigora**] 'that bring cold.'

353. **ipse** emphasises the *personal* intention of Jupiter: certain signs precede rain, but this connection is not accidental but due to the exertion of personal will and purpose.

statuit, quid...moneret: not 'he appointed what warnings the monthly moon gave,' which is not sense, but 'what warnings the moon *was to give*': *quid moneret* is the oblique form not of *quid monet* but of *quid moneat*. So too in the next line, 'at what sign the winds *were to lull*, at the sight of what husbandmen *were to keep*....'

356. **continuo**...] See line 60 n. The accommodation of sound to sense in these four lines is noteworthy: the assonance and sibilation in *ventis surgentibus* suggest the first whisper of the storm; the dactyls and weak caesura of *incipiunt agitata tumescere* denote restless movement; the peculiarly hard sound of the ending *aridus altis* followed by the breaking in two of the next line are an imitation of the dry cracking sound described; and finally the unbroken sweep of the last line and a half with their accumulation of *m* and *r* sounds marks the gradual gathering and growth of the storm.

358. **aut resonantia**...] 'and a confused echo is heard far along the shore.'

360. **iam sibi tum**...] 'already even then the wave scarcely keeps itself from curved keels,' i.e. when a storm threatens the waves begin to fret against the keels as though they could scarcely keep themselves back from attacking them. The construction, however, of *curvis carinis* is obscure, though some chose to call it an abl. of separation. There is weak authority for *a curvis*, but the sound of *iam sibi tum a* is harsh. Conington says that *sibi temperat* is=*parcit*, but, though *sibi temperat* here may easily have the *sense* of *parcit*, it is bold to say that it can have the same construction.

367. **flammarum** ...] 'long trails of flame grow white behind them.'

369. **colludere**] The word describes the feathers gathering three or four together, and then seeming to play about.

370. **cum fulminat...cum tonat domus**] Notice that *fulminat* is used impersonally, while the nom. to *tonat* is expressed. When these and similar verbs describing weather

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(e.g. *pluit, ningit*) are said to be used 'impersonally,' it is only meant that the nom. is not expressed but left vague. You can say *fulminat* or *Iuppiter fulminat*, just as in Greek you can say ὕει or Ζεὺς ὕει.

371. **Euri domus**] 'the dwelling of the East wind.'

omnia...] 'all the fields are flooded by the overflowing dykes.'

372. **ponto**] 'at sea.'

373. **numquam...**] The emphasis is on *inprudentibus*, lit. 'Never has rain (been known to) come upon men without their foreseeing it,' i.e. without their having had warnings which would enable them to foresee it. Render: 'Never has rain come upon men unwarned' or 'unawares.'

374. **obfuit** certainly suggests the idea of *injury* which is the usual meaning of *obesse*, but its original meaning 'am in the way,' 'confront,' seems the prominent one here.

surgentem] 'as it gathers'; *vallibus imis* goes with *fugere*: they shun the storm 'in the depths of the valleys,' leaving their aerial flight (cf. *aeriae*).

375. For **aëriae** cf. Hom. Il. 3. 7 ἠέριαι γέρανοι.

378. **et veterem...**] 'and the frogs croaked in the mud their old complaint.' Observe the imitative character of the line, *c* being pronounced as *k* and *qu* as *kw*. Aristophanes makes a chorus of frogs sing βρεκεκεκὲξ κοὰξ κοάξ.

Some explain *querellam* with reference to a story in Ovid (Met. 6. 317—381) that in Lycia certain rustics were turned into frogs, saying that they 'lament' the loss of their human shape; but such an allusion to a little-known and whimsical story is unnatural and moreover unnecessary, for *queror* and *querella* are continually used of the monotonous and rather melancholy sounds produced by animals, e.g. doves and owls.

379. **saepius et**] 'very often too.' The comparative indicates that the occurrence happens not merely 'frequently' but 'with more than ordinary frequency.'

tectis penetralibus] 'from her inmost chambers.' The phrase is rather a stately one, *penetralis* and *penetralia* being commonly used of the shrines of temples, and when applied to the interior of a house suggesting the idea of that which is sacred and inviolable. Virgil, not without a touch of humour, loves thus to ennoble his description of tiny animals.

extulit: it is said that the ant does in fact carry her eggs *in* when rain threatens.

380. **terens iter**] 'wearing away a path.'

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bibit... : the rainbow was supposed to suck up moisture, and discharge it in rain. Cf. Plaut. Curc. 1. 2. 41 *ecce autem bibit arcus! pluet, credo, hercle hodie.*

382. **increpuit**...] 'the army of crows is noisy with crowded wings.' Aratus says of the crows

> ἤ ποτε καὶ κρώξαντε βαρείῃ δίσσακι φωνῇ
> μακρὸν ἐπιρροιζεῦσι τιναξάμενοι πτερὰ πυκνά

which means 'they cry aloud fluttering their thick (i.e. closely-feathered) wings.' *densis alis* on the other hand can only mean 'with crowds of wings,' and it is possible that Virgil misunderstood πτερὰ πυκνά (cf. Ecl. 8. 59 n.), but more probable that he deliberately alters Aratus' phrase in order to suit the *military* comparison which he is making, for *densis alis* suggests the 'serried squadrons' of an army, *ala* being often = 'a troop,' and so fits in with *exercitus* and *agmine magno.*

383. **iam**...] The construction is 'Now you may see (*videas* 387) all the birds of ocean and those which...explore the meadows of Cayster emulously pouring the spray copiously over their shoulders, at one time dashing their head against the waves, at another....'

Asia prata: the reference is suggested by Homer (Il. 2. 461), who alludes to the countless birds, geese, cranes, and swans that live Ἀσίῳ ἐν λειμῶνι Καυστρίου ἀμφὶ ῥέεθρα. It should be noted that the *A* in *Asius* is long, whereas the *A* of *Asia* (= Asia Minor) is short, e.g. Aen. 2. 557 *regnatorem Asiae.*

circum is probably an adverb here.

384. **dulcibus**] 'dear' or 'well loved,' i.e. by the birds.

387. **et studio**...] 'and revel aimlessly in their eagerness for bathing.'

incassum expresses that they are not cleaning themselves but tossing the water about aimlessly from sheer animal spirits, like boys bathing on a hot day.

388, 9. Notice the imitative alliteration of *pluviam plena vocat voce*, and in the next line the solemn stateliness of sound produced by *sola sicca secum spatiatur.*

plena voce] 'with full' or 'loud utterance.' The opposite is *presso gutture* 410, where see note.

improba: cf. line 119 n. unwearied

389. **sola secum**] 'alone with itself.' The idea of solitude is emphasised by the tautology. For the whole line cf. E. A. Poe's Raven, stanza 7

'In there stepped a stately raven from the saintly days of yore.'

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390. **ne nocturna quidem...**] The word placed between *ne* and *quidem* is usually emphatic, and the meaning is therefore 'not even at night,' i.e. at a time when being shut up indoors it would seem unlikely that signs of bad weather could be detected. Translate: 'not even by night have maidens as they pluck the wool failed to detect storm when they marked... the oil sputtering.'

carpentes: 'plucking' or drawing out the wool into long threads, which were then wound round the spindle ready for use in weaving; cf. 4. 348 n.

393—423. *In like manner there are sure indications of fine weather after bad. The stars and moon are clear and brilliant, and there are no fleecy clouds in the sky; kingfishers do not sun themselves upon the shore or pigs toss about their bedding; the mists sink low, the night-owl is heard, and the sea-eagle is seen pursuing the ciris; crows croak gently and softly or chatter joyously with one another on their nests, finding the evening at home with their young ones delightful in fine weather. It is not, I think, that animals have any inspired knowledge of the future, but that they are very sensitive to changes of atmosphere, and so quickly perceive and eagerly welcome the approach of fine weather.*

393. **minus**] i.e. less than bad weather after fine. **soles**: in plural = 'sunny days.' **aperta serena**: 'clear cloudless weather,' cf. 127 n.

395. **acies**] This word, which originally means 'a sharp edge' (from the root AK found in *acus*, ἄκρος), is then used of things bright and sharp, as *oculorum acies* (= 'keen sight'), or of a line of troops drawn up for battle. Here it indicates that the stars are brilliant with a sharp edge, not blurred or blunted (*obtunsa*).

396. **nec...**] 'nor the moon to rise beholden to her brother's rays.' Apparently this means that the moon is very brilliant, as though shining with her own and not with a borrowed light. For the use of *obnoxius* cf. Prop. 1. 2. 21 *sed facies aderat nullis obnoxia gemmis* 'a beauty not beholden to jewels.'

The sun and moon appear as brother and sister under many names, e.g. Phoebus and Phoebe, Apollo and Diana.

397. **tenuia**] Scanned as a dactyl; *u* and *i* are semi-consonants and occasionally in poetry have their consonantal sounds *w* and *y*, cf. 482 *fluviorum* scanned *flŭvyŏrum*; 2. 180 *tĕnuĭs ŭbi*; 4. 88 *tenuia* dactyl; 4. 243 *stellio et* = a spondee; 4. 297 *parietibusque*; Aen. 5. 432 *genua labant*.

399. **dilectae Thetidi alcyones**] The 'halcyon' is an unknown bird which was said to build its nest on the waves, and

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during the fourteen days of winter when it broods the sea was said to be always calm: hence the phrase ἀλκυονίδες ἡμέραι and the occasional spelling of the word with an aspirate as though from ἅλς 'the sea' and κύω 'to breed.' For *alcyon* = 'kingfisher' see 3. 338.

solutos: used proleptically and to be taken with **iactare**, 'toss until they are loosened,' 'toss in pieces.' In such cases the adj. anticipates (προλαμβάνει) the result of the action of the verb; cf. Ecl. 2. 54; 2. 479 *alta tumescant* 'swell high'; 3. 205 *magnum crescere* 'grow big'; 4. 36 *liquefacta remittit* 'melts so that it runs'; 4. 104; 400.

403. **nequiquam**] The ill-omened bird is supposed to desire bad weather, and to keep on crying for it in vain. Notice the spondaic line and its monotonous repetition of *k* sounds.

404—409. Nisus was a king of Megara, and when that city was besieged by Minos, his daughter Scylla fell in love with Minos, and cut off from her father's head the 'purple lock of hair' on which his life depended, so that he died and Minos took the city. Minos was so horrified by Scylla's conduct that he sailed away and left her, and while she was swimming after his ship, she was changed into a sea-bird called 'ciris' and attacked by Nisus, who had been changed into a sea-eagle.

405. **poenas dat**] 'pays the penalty': δίδωσι δίκην.

purpureo: for its two meanings cf. Ecl. 9. 40 n. Here of course it may equally well be 'purple' or 'gleaming.'

406—409. Notice the antithetical balance of these lines, 'where she flies Nisus follows: where Nisus follows she flies': the intention is to emphasise the ceaseless alternation of flight and pursuit as the eagle keeps striking and the ciris darting away. This antithesis is also marked by the concluding words of the four lines, *pennis, auras, auras, pennis;* the dactylic movement of 406 also deserves notice.

407. **inimicus atrox**] The asyndeton (or absence of a connecting particle) is intended to give force and a certain harshness. 'See! angry, relentless, with great whirring through the air....'

408. **qua se fert...**] Probably rightly explained by Keightley of the eagle having missed his stroke and so having to soar again before he can make another, thus giving the ciris an opportunity of escape.

410. **liquidas**] 'soft,' 'clear,' 'not harsh.' **presso gutture**: the opposite of *plena voce* 388; the phrase in connection with *liquidas* clearly describes a 'low,' 'gentle' note, the throat

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being half closed: perhaps with half-hushed utterance' will do as a translation.

411. **cubilibus**] Not put carelessly for 'nests,' but suggesting that the time is evening and that they are about to retire to rest.

412. **nescio qua...**] 'gladdened beyond their wont by some mysterious charm.' Aratus D. 274 has χαίρειν κέ τις ὤτσαιτο.

413. **inter se...**] 'they chatter with one another amid the leaves; 'tis delightful when the rain has cleared away to go back to...'; the clause *iuvat...nidos* explains parenthetically the reason of the birds being so noisy, viz. that after a wet day in the fields a fine evening at home proves cheerful and exhilarating. The charm of Virgil's description consists largely in the way he speaks of the birds as though they were human beings. **iuvat**: strongly emphatic, cf. 2. 37 n.

415. **haud...**] Virgil here rejects the theory that birds are gifted with an intelligence and foresight greater than belongs to men, because they can foretell the weather: he explains their conduct, as Lucretius and the Epicureans and modern science would do, on natural grounds, stating that they are extremely sensitive to changes in the condition of the atmosphere, in fact that their physical organisation makes them excellent barometers.

Elsewhere Virgil accepts the Stoic doctrine of an *anima mundi* or living principle which permeates the universe and is the source of life (and consequently of intelligence) both in men and animals. Editors wrongly suppose that he rejects this doctrine here, for Virgil certainly makes his birds living and intelligent, which is all the *anima mundi* can do for them: what he denies is that either 'god' or 'destiny' has granted them an intelligent power to read the future beyond what is given to men.

haud quia sit: '*non quod, non quia, non quo* are used with the subjunctive when the reason denied is conceptive, not real,' Pub. Sch. Lat. Gr. § 175: here Virgil dismisses the reason assigned as imaginary and unreal.

divinitus, fato: 'God' and 'fate' are often sharply contrasted as representing the opposite ideas of free agency and fixed law, but in Latin *fatum* (from *fari*) is often used for the 'expression' or 'utterance of the divine will,' and 'God' and 'fate' correspond to one another as the lawgiver to the law. So here *divinitus* and *fato* are not, as Conington thinks, contrasted as referring to different theories, but refer to the same power which governs nature first as a personal agent, secondly

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as impersonal law—'neither have the gods given them intelligence nor fate foresight superior (to men).'

417. **verum**] Strictly after *haud quia* should follow *verum quod* or *sed quod*, introducing the clause which gives the real reason. Virgil, however, vigorously omits *quod*, and simply states the true explanation not as a reason but as a fact.

418. **Iuppiter uvidus Austris**] 'Heaven wet with the South winds,' which bring rain. *Iuppiter* is continually used for 'the sky,' e.g. *sub Iove* 'in the open air': he is the 'father of the bright sky,' *Diupater*, the root *di* or *div* being that which appears in *dies*, *dius*, etc.

419. **denset...**] 'makes thick what was but now rare, and loosens ('rarefies,' Kennedy) what was thick,' i.e. makes the air first thick and heavy with moisture and then clear by its removal.

420. **vertuntur species animorum**] 'the phases of their minds change,' i.e. in accordance with the changes in the weather. The word *species* is used with great skill. Virgil wishes to describe the effect produced on the birds as due to a mere change of the physical condition of the atmosphere, and therefore he selects a word which is often used of things impalpable (e.g. a vision, a phantom), but which is used also of the 'shape,' 'aspect,' 'appearance' of material things, and so suggests that the soul or mind of the birds has an 'aspect' or 'shape' which changes in the atmosphere can affect. Probably Virgil conceived of the *animus* as something possessing substance, though of an extremely fine and ethereal nature.

Similarly *motus* is skilfully chosen, being equally capable of a material sense = 'movements' or a spiritual sense = 'emotions.'

421. **nunc alios, alios...**] 'now their hearts feel other movements, others (they felt) while the wind was driving up the clouds'; put for the more usual *nunc alios concipiunt motus, quam quos* (*concipiebant*) *dum nubila ventus agebat.*

424—460. *The sun and moon, however, give the surest indications of the weather. When the new moon is dim and the sky between her horns black, there will be heavy rain, but if she is red, wind; but if on the fourth day she rises clear and bright, the whole month will be fine and sailors come safe into harbour. The sun both at his rising and setting is a most trusty guide. When he rises covered with spots and his disc seems hollow, look out for heavy rain from the south; when at daybreak his rays are seen breaking in different directions through thick clouds, or when the dawn is pale, hail-storms will damage the vines. At sunset a bluish hue upon his face threatens rain, a fiery one east*

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wind, but spots and a red fiery colour indicate wind and bad weather for sailors; but if both in the morning and the evening his face is bright the weather will be fine and calm.

424. **lunasque sequentes ordine**] 'the phases of the moon that follow (one another) in (due) order.' The moon alters her aspect every day throughout the month, and the plural *lunae* seems used to describe these 'aspects of the moon.'

427. **luna...**] 'If, when first she collects her returning fires (i.e. at the new moon), the moon shall have embraced black air with dim horns....' Kennedy well explains:—'When the new moon is very clear, besides the bright crescent which reflects the sun's rays, the rest of the orb is dimly seen by the rays reflected from the earth and back from the moon. This phenomenon is referred to in the Scotch ballad of Sir Patrick Spence:

"I saw the new moon late yestreen,
Wi' the old moon in her lap."

If the air is vaporous, the earth's rays are lost to sight, and the moon appears as described by Virgil here.'

430. **at si...**] 'but if she shall have suffused her face with maiden blushes.' The ordinary construction would be *os rubore suffundere*, but it is equally accurate to write *ruborem ore suffundere* 'to pour (or cause to spread) from below a blush on her face.' The peculiarity of a blush is that it seems to spread over the face from below, and, though we should speak of a blush spreading, the ancients would naturally talk of a person 'spreading a blush' or 'making it spread on the face,' just as they talk of a person 'making his hair stand on end.'

431. **vento**] 'when there is wind': really an abl. of the instrument; wind makes Phoebe blush. Notice how skilfully the moon is called Phoebe in this connection.

436. **votaque...**] 'and the sailors brought safe to land shall pay their vows upon the shore.' A vow is made by a person in peril, and is a promise to offer something to some deity if the deity brings him safe out of the peril; when he is delivered from the peril, he becomes *voti reus* 'a debtor in regard to his vow,' and is bound to 'pay his vow' *votum solvere* by making the promised offering.

437. **Glauco...**] Tradition states that this line is from Parthenius, a poet who taught Virgil Greek—Γλαύκῳ καὶ Νηρεῖ (or Νηρῆϊ) καὶ Ἰνώῳ Μελικέρτῃ. It is clearly intended as an imitation of a Greek hexameter. For the hiatus *Glaucō et* cf. Hom. Il. 17. 40 Πάνθῳ ἐν χείρεσσιν, but this is the only instance in Virgil where a syllable is allowed to remain long before

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hiatus when in thesis (i.e. when the beat of the verse is not on it); for *Panopēăĕ ĕt* cf. 281 n.

442. **conditus in nubem**] 'hiding' or 'burying himself in a cloud': *in nubem* is used because the sun is not described as 'hidden in a cloud,' but as 'retiring into a cloud' (cf. 438 *se condet in undas*) immediately after his appearance. *conditus* is not strictly past, cf. 206 n.

medioque...: lit. 'and shall have shrunk back with the centre of his disc.' Aratus has *κοῖλος ἐειδόμενος*, and Pliny says *concavus oriens sol pluvias praedicit.*

443. **ab alto**] 'from the deep.' Conington's note is curious: 'the sense "from the deep" is truer to nature, "from on high" perhaps more like Virgil.'

446. **pallida ... croceum**] The 'pallor' of the swarthy Italian is rather a yellow than a white hue: so here in connection with *croceum* it is clear that a yellow light is described. Cf. Ecl. 2. 47 n.

447. The description of the dawn is Homeric, cf. Il. 11. 1; Od. 5. 1 Ἠὼς δ' ἐκ λεχέων παρ' ἀγαυοῦ Τιθωνοῖο | ὤρνυτο.

448. **male tum**...] 'vainly then will the vine-leaves shield the ripening clusters.'

449. Note the accommodation of sound to sense:—'so thickly rattling on the roofs dances the bristling hail.'

450. **hoc etiam**...] 'this also, when now he departs after traversing the sky, it will be more profitable to remember, *for* (then) we often see...': the clauses introduced by *nam* explain *hoc*, and specify what that is which deserves attention in an evening, viz. the colouring of the sun's orb. So in Greek an explanatory *γάρ* frequently follows a demonstrative pronoun, and may be rendered 'that is to say,' 'namely,' or omitted entirely, e.g. Il. 8. 148 *τόδ' αἰνὸν ἄχος...ἱκάνει, Ἕκτωρ γάρ ποτε φήσει* 'this grief...touches me, (namely that) Hector will one day say.'

Others explain *hoc* as referring generally to what precedes, and being = 'the sun's significance' or 'the rules just given,' but this is very harsh. They also say that *etiam* goes with *magis*, but this seems impossible considering the order of the words, and although Aratus has *ἑσπερίοις καὶ μᾶλλον ἐπίτρεπε σήμασι τούτοις*, it does not follow that *etiam...magis* is a translation of *καὶ μᾶλλον*: if Virgil reproduces the *καί* at all, it is by the emphatic position of *magis*.

emenso Olympo] lit. 'the sky having been traversed.' The part. past of many deponent verbs is allowed to have a passive

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meaning for the sake of convenience, e.g. 2. 487 *bacchata, comitatus* 'accompanied,' *veneratus* 'worshipped,' *detestatus* 'abhorred.'

454. **inmiscerier**] An archaic form of the inf. passive occasionally found in the poets, cf. *dicier, laudarier.*

456. **fervĕre**] An older form of the verb; so elsewhere 4. 262 *stridit;* 556 *stridĕre;* Aen. 4. 909 *fervĕre;* 6. 827 *fulgĕre.* Cf. Munro Lucr. 2. 41; 6. 160.

non illa...moneat: many editors say that this is not a prohibition, but that *moneat* is potential, 'on such a night no one would advise' or 'could advise.' There is no doubt however that the sentence is prohibitive, and 'that *non* is constantly used with the subjunctive where, according to the ordinary rule, *ne* would be expected, if a particular part of the sentence is to be emphasised' (Con. Virg. Aen. 12. 78 n.); here *illa* is markedly emphatic, the meaning being 'not on such a night let any one advise me,' cf. 3. 140 n.; Aen. 12. 78 *non Teucros agat in Rutulos ... nostro dirimamus sanguine bellum* 'not the Trojans let him lead against the Rutuli ... with *our own* blood let us decide the war.'

458. **cum referetque diem condetque relatum**] 'when he both restores and, after restoring, closes the day.' The repetition of *referet* and *relatum* seems intended to mark that the force of the sign consists in its occurring *twice on the same day*; the sun must be bright when he brings back the day, and also bright when he closes the same day which he brought back brightly.

459. **frustra terrebere nimbis**] Not = 'you will be frightened by rain-clouds but without rain,' but = 'your fear of rain-clouds will be idle,' i.e. there will be no clouds at all, but a brisk 'clear' (*claro* 460) north wind.

461—497. *Finally the sun is never false; he always indicates the weather truly, and not the weather only but coming tumults, treasons, wars. He pitying Rome, when Caesar was murdered, hid his bright head in lurid darkness. But indeed at that time earth also and sea, beasts and birds gave signs. Then Aetna poured forth fire and molten rocks; Germany heard the clash of weapons in the air; the Alps quaked. Voices were heard in groves, phantoms were seen, beasts spoke, rivers stood still, the earth gaped, sacred images broke into sweat. Then too the majestic Eridanus desolated the land with floods; the entrails of victims were threatening, wells ran blood, and cities echoed at night with the howl of wolves, while never did thunderbolts fall oftener from a clear sky or so many comets blaze. There-*

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fore a second time did Philippi see the clash of Roman legions, and the fields of Macedonia were again fattened with Roman blood. Yes! and in the days to come as the husbandman ploughs there he shall upturn rusty weapons and gaze with wonder on huge skeletons.

461. **quid Vesper serus vehat**] Aullus Gellius (13. 11) says that one of the *satyrae Menippeae* of Varro had the title *nescis quid Vesper serus vehat*, so that the expression seems a proverbial one for 'what will happen before the day is out?' Conington renders 'the secrets which evening carries on his wing.'

serenas nubes] 'sunny clouds.' The word *nubes* does not necessarily signify a dark cloud, cf. Hor. Od. 1. 2. 31 *nube candentes umeros amictus* | *augur Apollo*, where it is used of the radiant glory which surrounds the Sun-god.

462. **cogitet**] 'plans,' as though *Auster* were a living being bent on mischief.

463. **sol...solem...ille etiam...ille etiam**] For anaphora see 287 n. Here the very emphatic repetition vividly marks the strong feeling which moves the poet as he passes from the 'signs of the weather' to the 'signs of the times.'

464. **caecos instare tumultus**] 'that dark uprisings threaten.' *tumultus* is a very strong word, and was rarely used except of a rising in Italy or Cisalpine Gaul. It is clear from the words *caecos tumultus*, *fraudem*, and *operta bella* that Virgil's thoughts are not fixed on the danger of open wars against foreign foes, but on the possibility of secret conspiracies against the power of Augustus, which might end in civil strife, such as in the preceding fifty years had devastated Italy.

466. **exstincto...**] Caesar was assassinated on the Ides of March 44 B.C. An eclipse of the sun took place in November of that year, and its light seems frequently to have been obscured by a yellowish fog. The portents which occurred are described by Ovid, Lucan, Tibullus, Pliny, Plutarch, and Dion Cassius, and though they were mostly no doubt the creations of excited imaginations, still it seems clear that the atmospheric conditions of that remarkable year were themselves remarkable. Shakespeare describes these prodigies Julius Caes. 1. 3. 1—32 and 2. 2. 13—26.

miseratus, sc. *est*. Notice how by the use of this word and *caput* in the next line the sun is endowed with a living personality.

468. **inpiaque aeternam timuerunt saecula noctem**] Observe the weight and power of this concluding line, composed

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of five words in the most effective order—namely, adjective, adjective, verb, noun agreeing with first adjective, noun agreeing with second adjective. An exactly similar line follows in the same position 497; cf. also 508. The same device is used three times to secure dignity in the Fourth Eclogue

4 *ultima Cumaei venit iam carminis aetas;*
14 *inrita perpetua solvent formidine terras;*
29 *incultisque rubens pendebit sentibus uva;*

while lines 17, 20, 23, and 31 exhibit almost the same model. Cf. too

Ecl. 5. 56 *candidus insuetum miratur limen Olympi;*
G. 2. 465 *alba neque Assyrio fucatur lana veneno;*
G. 2. 522 *mitis in apricis coquitur vindemia saxis;*
G. 2. 540 *inpositos duris crepitare incudibus enses.*

See too Catull. 64. 59, 129, 263, 264, 309, 339, 344, 383. Dryden speaks of this form of verse as 'that which they call golden, or two substantives and two adjectives, with a verb betwixt them to keep the peace.'

469. **quamquam**] 'yet,' 'albeit': i.e. though the sun gave the chief signs, *yet* all nature also... .

470. **inportunaeque volucres**] Apparently not merely birds of ill omen but such birds appearing at unseasonable times in unfit places, cf. Shakespeare Jul. Caes. 1. 3. 26

'And yesterday the bird of night did sit,
Even at noonday, upon the market-place,
Hooting and shrieking.'

472. **undantem ruptis fornacibus**] 'pouring in floods from its bursting furnaces': the furnaces are those of the Cyclopes, who forged the thunderbolts of Jupiter in Aetna, and the lava is spoken of as the molten metal which they work with.

473. **flammarumque globos...**] As the lava stream has been already described, these words seem to describe the balls of fire and red-hot rocks which are hurled upwards from the volcano, *volvere* being not = 'roll down' but 'send whirling forth.'

474. **armorum**] Cp. Shakespeare Jul. Caes. 2. 2. 22 'the noise of battle hurtled in the air.' Heyne, having regard to the mention of Germany, seems rightly to connect this prodigy with the Aurora Borealis.

476. **vox quoque ...**] Papillion well renders 'a voice too was heard ..., a mighty voice,' thus giving the effect of the spondaic *ingens* followed by a pause at the beginning of the next line.

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A divine voice was a common prodigy, and after the capture of Rome by the Gauls a temple was built to *Aius Locutius*, the divine utterance which had given them warning. **lucos**: doubtless = *sacred* groves.

477. **simulacra modis pallentia miris**] From Lucr. 1. 123; 'phantoms (of the dead) pale in wondrous wise'; cf. 4. 309.

480. **ebur**] i.e. statues of ivory; **aera** statues of bronze.

482. **fluviorum**] For this word scanned as a trisyllable see 397 n.: here following *contorquens vertice silvas* with their repeated *w* sound indicating the whirl of the water, there can be no doubt that the very peculiar scansion of *fluviorum* is intended to suggest the swelling of the stream just before it breaks over the plain 'carrying away cattle with their stalls,' for, it must be noted, there is no metrical necessity for making the *i* in *fluviorum* into a consonant as there is in the case of such words as *ariete*, *pariete*, etc., which cannot otherwise be used in verse.

484. **tristibus...**] The entrails (*exta*, i.e. heart, liver, etc.) of victims were examined by the *haruspex*, and the *fibrae* are continually referred to as especially important, and are probably thread-like markings on the liver formed by nerves or veins; cf. 3. 490.

485. **altae**] 'lofty,' i.e. placed on hills; cf. the famous description of Italian towns 2. 156, 157.

487. **caelo sereno**] 'in an unclouded sky,' *sereno* being emphatic; so Horace describes himself as appalled by thunder in a clear sky (*Diespiter... per purum tonantes egit equos* Od. 1. 34. 5), and we still speak of an unexpected disaster as 'a bolt from the blue.'

488. **diri**] For the comet of B.C. 44 see Gibbon, c. 43. 5 *f.* Comets portended disaster, cf. Milton P. L. 2. 708

> (Satan) 'like a comet burn'd
> That fires the length of Ophiuchus huge
> In th' arctic sky, and from his horrid hair
> Shakes pestilence and war.'

489. **ergo**] 'Therefore,' i.e. as the necessary consequence of all these prodigies.

paribus: emphatic, because in civil war both hosts were armed alike, cf. Lucan 1. 6 *obvia signis | signa, pares aquilas et pila minantia pilis.*

490. **iterum videre Philippi**] The battle of Pharsalia, in which Caesar defeated Pompey (48 B.C.), took place near Pharsalus, a town in the south of Thessaly: Philippi, where

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Octavian and Antony defeated Brutus and Cassius (42 B.C.), is on the borders of Macedonia and Thrace. It is only loosely therefore that Philippi can be said to have 'a second time seen Roman lines clash in battle': so too below it is only loosely that 'Emathia and the broad plains of Haemus' can be described as 'twice fattened with Roman blood.' It was a remarkable fact that two such battles as Pharsalia and Philippi should have taken place so soon after one another both in the same Roman province of Macedonia, and this fact so struck the Roman poets that they not unfrequently speak of the two battles as occurring in the same place.

Some editors say that *iterum* goes with *concurrere* and not with *videre*, but the order is against this, and it is hard to see the difference between 'Philippi saw a second time Roman armies clash' and 'Philippi saw Roman armies clash a second time.'

491. **indignum superis**] Probably not 'unworthy of the gods,' but *superis* is dative, 'unworthy (i.e. unfitting, monstrous) in the sight of the gods,' cf. Lucan 10. 102 *sat fuit indignum, Caesar, mundoque tibique.*

492. **pinguescere**] 'become fat,' i.e. fertile; cf. Hor. Od. 2. 1. 29 *quis non Latino sanguine pinguior | campus;* Aesch. Pers. 806, where the dead Persians who fell at Plataea are spoken of as *φίλον πίασμα* (a fattening) *Βοιωτῶν χθονί.*

493. **scilicet et**] 'Surely also': *scilicet* calls marked attention (cf. 282 n.) to the statement it introduces, and is here used to express solemn assurance. Notice the artistic fitness of the reference to a ploughman here.

494. **terram molitus aratro**] See 329 n.

495. **pila**] Used purposely, for the *pilum* was specially a Roman weapon.

497. **grandia**] It was the general belief of the ancients that the race of men was continually deteriorating, and so Virgil says that the ploughmen in the days to come will, 'as he upturns their graves, marvel at the *giant* bones.'

498—515. *O ye gods and heroes of my country, suffer this young prince at any rate to help a ruined age. Enough this long while do we atone with our blood for the perjury of Troy: enough this long while does heaven grudge us thy presence, O Caesar, complaining that thou dost value triumphs among men —yes, among men, where right and wrong are confounded, wars and guilt prevail, the plough is dishonoured, the fields lie untilled, and sickles are forged into swords. On one side the Euphrates, on another Germany stirs up strife, neighbouring*

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cities take up arms, and the war-god rushes on his unhallowed career, even as, when the chariots have been launched upon the course, they tear along faster and ever faster with every round, and brook no governance or control.

The rhetorical power of this closing prayer, addressed to the gods by the poet as the mouthpiece of his countrymen, is very noticeable: the prayer which concludes Demosthenes' speech de Corona, and that at the end of Cicero's first Catiline oration should be compared.

498. **di patrii**] As *Romulus* was one of the *Indigetes* (see below), it is clear that Virgil, after mentioning the *di patrii* and the *Indigetes*, proceeds to make a special personal appeal to one deity of each class, and that he regards Vesta as taking a first place among the *di patrii*. This is in accord with the tradition (Aen. 2. 296) that her image and undying fire were specially brought from Troy by Aeneas along with the *patrii Penates* or 'ancestral gods of the household,' and Ovid (Met. 15. 861), who copies this passage, has *di, precor, Aeneae comites*, showing that he identified the *di patrii* with the gods brought by Aeneas from Troy.

Indigetes: after the native gods the native heroes, who had been deified, are appealed to, cf. Thuc. 2. 74, where Archidamus at Plataea appeals to the *θεοὶ καὶ ἡρῶες οἱ ἐγχώριοι*. Aeneas became one of the *Indigetes*, cf. Aen. 12. 794 *Indigetem Aenean scis ipsa*. Translate: 'Gods of my country, heroes of her soil, yea thou, O Romulus, and thou, O mother Vesta.'

500. **hunc saltem**] The gods had snatched away Julius Caesar. Virgil prays that his successor 'at any rate' may be spared.

iuvenem: Octavian was born 63 B.C., but *iuvenis* includes the whole military age between 17 and 45. Virgil also calls him *iuvenis* in Ecl. 1. 43, and so does Horace Od. 1. 2. 41, and the word seems specially chosen to suggest hope and expectation.

501. **satis iam pridem**...] The position of *satis* shows that it goes not merely with the first *iam pridem*, but with the second also; see Summary.

502. **Laomedonteae**...] Apollo and Neptune helped Laomedon to build the walls of Troy, and he then refused them their wages; his perjury was supposed to have brought a perpetual curse on Troy and the Trojan race.

503. **iam pridem**...] 'enough this long while does the royal hall of heaven begrudge thee to us,' i.e. it is time that the gods should give up their jealous claim to thee and leave thee to us.

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504. **triumphos**] Not to be pressed as referring to any special triumph, but rather describing his whole career as one long triumph.

505. **quippe ubi**] 'seeing that here'; lit. 'as where,' i.e. among men.

fas versum atque nefas: right has become wrong, and wrong right; cf. Is. v. 20 'them that call evil good, and good evil.' Thucydides (3. 82) dwells at length on the inversion of moral law which characterised the *civil* disturbances of Greece.

506. **non ullus aratro dignus honos**] 'the plough has not its due hōnour.' *aratro* is probably a dative, the literal rendering being 'there is no honour to the plough worthy (of it).' Others make *aratro* the abl., and render 'there is no honour worthy of the plough,' which gives poor sense.

507. **squalent abductis arva colonis**] 'reft of their tillers the ploughlands lie forlorn.' These four words are a model of Virgilian finish. *squalent* means first that the fields being untilled are ragged and full of weeds, but *squaleo, squalor, squalidus* are continually used of *mourning*, and so the fields are also represented as mourning for the husbandmen who have been carried off to the wars: again, *squalent* presents an artistic contrast with *colonis*, for *colonus* suggests *colo* and *cultus* 'elegance,' 'neatness.' Lastly, the words admirably connect the whole lament for the ruin of Italy with the subject of the Georgics.

508. **et curvae...**] Cf. Is. ii. 4 'and they shall beat their swords into ploughshares, and their spears into pruning-hooks.'

509—14. **hinc...**] The Eclogues were probably finished 37 B.C., and the composition of the Georgics may with reasonable safety be placed between 37 and 30 B.C., though alterations may have been made in them subsequently. The Parthians were defeated by Ventidius 38 B.C., and repulsed Antony 36 B.C., while Agrippa led an army against the Gauls and across the Rhine in 37 B.C., but it is clear that some graver anxiety inspires Virgil to write these weighty lines. The Parthians and Germans are merely mentioned as the notorious enemies of Rome ever ready to take advantage of her divisions. The 'unhallowed warfare' which threatens to overrun the globe can only be the struggle between Antony and Octavian which was to end at Actium (see Merivale, c. xxviii.). The *reticence* of the Roman poets with regard to Antony is very striking, and often more eloquent than any words.

510. **ruptis inter se legibus**] 'breaking their confederate league.'

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511. **inpius**] An adjective continually applied to *civil* war as being a violation of the laws of nature, obedience to which is *pietas*.

Notice the use of **orbe** preparing the way for a simile taken from the circus.

512. **carceribus**] The *carceres* were stalls in which the chariots were placed before the race, and the gates (*cancelli*) of which were opened simultaneously to allow them to start. They are well illustrated in Smith's Smaller Dict. of Ant. s.v. *Circus*.

513. **addunt in spatia**] The *spatia* (cf. 2. 541) are the 'rounds' or 'laps,' seven in number, which the chariots had to complete, and *in spatia* is used like *in annos* 'year by year,' *in dies* 'day by day,' = 'round by round.' *addunt* is nowhere else used absolutely, but is perhaps here put for the well-known phrase *addere gradum* (Ov. Tr. 4. 3. 3 *adde gradum, appropera;* Livy 3. 27) 'to move quicker,' and the intransitive use of ἐπιδιδόναι 'to increase' in Greek may be compared.

Others render 'throw themselves on to the course,' either considering that *addo* is used intransitively, or that *se* may be supplied from the preceding line, or reading with some poor MSS. *addunt se*. The use of *addo* is however without parallel, and all force of the plural *spatia* is lost.

514. **fertur equis**] 'is borne along by his steeds,' i.e. is run away with. Cf. Soph. El. 725 πῶλοι βίᾳ φέρουσιν.

audit, 'obeys.' **currus**, i.e. the steeds, cf. 3. 91 n.

GEORGIC II

1—8. *Thus far I have sung of tillage and the seasons, now I will tell of the vine, and therewith of trees also, and of the olive. Do thou lend thy presence and aid, O Lord of the wine-vat, for the work is wholly thine.*

1. **hactenus**] sc. *cecini*. **sidera**: especially 1. 204—258.

2. **silvestria virgulta**] 'The saplings of the forest,' Kennedy. *virgulta* ('collections of twigs,' *virgae*) describes the *young* trees grown, especially as supports for the vine, by the husbandman in his nursery; *silvestria* distinguishes such 'forest' trees from fruitful trees such as the vine and olive.

3. **tarde crescentis**] Cf. Varro 1. 41 *olea in crescendo tarda*, where, as here, it is clearly contrasted with 'the gadding vine.' As it 'grows slowly,' so it is 'long-lived'; cf. 181 *vivacis olivae*.

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4. **huc...tuis hic...tibi]** The emphatic words mark the connection of thought—'Come hither...for here all is full of thy bounty...in thy honour the vineyard flourishes...the vintage foams....' *huc* 'hither'=to me, i.e. to inspire my poem, for in it (*hic*) everything concerns thee. But, as Virgil's poem describes vineyards and the vintage, in asking the presence (i.e. inspiration) of Bacchus he speaks as though he were inviting the god to visit an actual vineyard and take part in an actual vintage (lines 7, 8).

5. **gravidus autumno]** 'laden with (the fruits of) vine-dressed autumn.' For the scansion cf. Ecl. 1. 38 n.

6. **labris]** 'vats.'

7. **pater]** A term of respect used in addressing almost all deities; Bacchus is always represented as a youth. **Lenaeus** =Ληναῖος from ληνός 'a wine-press.'

8. **novo]** Kennedy says *novo, quippe poetico*, and renders 'novel must,' but it is simply='new.' Bacchus, because he aids the poet in describing the vintage, is said actually to take part in it so that his legs are 'stained with the new must.'

crura: because they 'trode the grapes' (Judges ix. 27) in the press; cf. Macaulay's Horatius 'This year the must shall foam | Around the feet of laughing girls | Whose sires have marched for Rome.'

9—34. *There are various methods of propagating trees, of which some need no help from men* (9—21), *while others are artificial* (22—34). *The first class includes spontaneous generation* (10—13), *growth from seed* (14—16) *and by suckers* (17—19); *the second suckers, sets* (?), *layers* (26, 27), *cuttings* (28, 29), *chopped pieces of wood, engrafting* (32—34).

Virgil closely follows Theophrastus H. P. 2. 1, who describes the γενέσεις of trees as (1) ἢ αὐτόματοι (=*sponte sua* 11), ἢ ἀπὸ σπέρματος (=*de semine* 14), ἢ ἀπὸ ῥίζης (=*ab radice* 17); (2) ἢ ἀπὸ παρασπάδος (=*plantas abscindens* 23), ἢ ἀπὸ ἀκρέμονος (=*cacumen* 29), ἢ ἀπὸ κλῶνος, ἢ ἀπ' αὐτοῦ τοῦ στελέχους (=*stirpes* 24), ἢ ἔτι τοῦ ξύλου κατακοπέντος εἰς μικρά (=*caudicibus sectis* 30); and speaks of class (1) as φυσικώταται and class (2) as τέχνης, ἢ ἀπὸ προαιρέσεως.

9. **principio]** 'firstly'; a formal and didactic word borrowed from Lucretius, cf. 4. 8; Cic. de Off. 1. 4. 11. **arboribus natura creandis**: for the dat. cf. 1. 3 n.; *natura* describes the natural qualities which the trees possess and which affect the way in which they are propagated.

10. **nullis hominum]** Cf. 26 *silvarum aliae.*

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11. **sponte sua**] This seems to be not = 'naturally,' but to refer strictly to spontaneous generation as opposed to growth from seed (14) or a root (17).

12. **genistae**] 'Spanish broom, which grows in great plenty in most parts of Italy. The Italians weave baskets of its slender branches (cf. **lentae** "pliant"). The flowers are very sweet, last long, and are agreeable to bees (cf. 434).'—Martyn.

13. **glauca**...] 'A beautiful description of the common willow: the leaves are of a bluish green; and the under side of them is covered with a white down.'—Martyn. **salicta**: used strictly, 'willow-beds.'

14. **pars autem**] 'but some,' *al δέ*: used for variety between *aliae* (9) and *aliis* (17). **posito**: 'fallen,' which the trees have let drop, cf. *posuit* 403 of a vine 'shedding' its leaves.

15. **nemorum maxima**] 'lordliest of the groves,' i.e. the lordliest trees in the groves, and therefore sacred to Jupiter the greatest of the gods, 'in whose honour it puts forth foliage (**Iovi frondet**).'

16. **habitae**...] The oracle of Zeus at Dodona and the oak grove round it were famous, but how the oracles were given is unknown, whether from the rustling of the leaves, or by the sacred doves (Ecl. 9. 13), or by certain caldrons (*Dodonaeos lebetas* Aen. 3. 466) hung among the oaks.

17. **silva**] 'undergrowth': 1. 76 n.

18. **Parnasia**: sacred to Apollo, whose temple at Delphi is near Mt. Parnassus. **laurus**: according to Martyn 'the bay.' For he says 'the laurel was hardly known in Europe until the end of the sixteenth century,' and 'has no fine smell,' which the *laurus* has; cf. Ecl. 2. 54; Aen. 6. 658 *odoratum lauri nemus.*

19. **se subicit**] 'shoots up'; cf. Ecl. 10. 74.

20. **primum**] i.e. before art came to supplement them.

22. **quos**...] 'which experience has found for itself in its course'; cf. Lucr. 5. 1542 *usus et impigrae simul experientia mentis | paullatim docuit pedetemptim progredientes*, which shows the force of *via*; in the course of their work practice naturally taught men new and improved methods. The Ciceronian phrases *via et arte*, *via et ratione* are quite different, describing what is done on definite lines and principles (cf. *μέθοδος*), whereas *via* describes these new methods not as the result of systematic investigation but as discoveries which experience naturally lights upon in its progress.

23. **plantas**] 'suckers'; technically *stolones*; cf. Varro R. R. 1. 2. 9 *Stolonum cōnfirmavit cognomen, quod nullus in eius* (*C.*

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Licinii Stolonis) fundo reperiri poterat stolo, quod effodiebat circum arbores, e radicibus, quae nascerentur e solo, quos stolones appellabant. Note the pathos of **tenero...matrum.**

24. **stirpes**] 'pieces of stem.' The next line explains what these are—namely, shafts or stakes, some with the bottom cut across both ways and others with it sharpened (in both cases to promote rooting).

25. **propaginis**] 'a layer,' which is formed by bending down (cf. *pressos arcus*) a shoot and pegging it (cf. *πήγνυμι, pango, propago*) into the ground, it not being severed from the parent stem until it has taken root. 'And other trees look for the layer's bent-down arch and (*et* introduces an explanation of *pressos propaginis arcus*) living offshoots in their native soil.' **viva** because, unlike the unhappy *plantae* of 23, these shoots are quickset and not separated from their parent. **plantaria** from *plantare* 'a shoot,' not from *plantarium* 'a nursery.'

28. **nil radicis...**] These difficult words seem to mean that for their propagation 'other trees have no need of the root' (whereas the general principle is that cuttings taken from near the root are more likely to grow), because they can be grown from the *topmost* shoots which are cut off in pruning, and which are as far as possible from the root. If once you 'bring back' (cf. *referens*) these soaring shoots to the earth, they will take to it and grow. Cf. 299 n.

30. La Cerda speaks of this method of growing olives from pieces of the trunk as used in Spain in his day (see Martyn), while Pliny 16. 43 says that olive-wood has been known to sprout when made into door-posts.

32. **inpune**] i.e. without injury to either tree.

33. **vertere**] intransitive, cf. 3. 365. **in alterius**, sc. *ramos*. **pirum** is subj. of *ferre*: 'the pear changing its nature bears engrafted apples.' For *insita*, a technical word, cf. 73.

34. **prunis...**] 'and stony cornels grow red on plums.' Others render 'stony cornels (*corna* the fruit put for *cornos* the tree) grow red with plums,' but Martyn rightly observes: 'The Cornelian cherry is a fruit of so beautiful a red colour, that the cornel cannot properly be said to glow or redden with plumbs, which are not so red as its own natural fruit. Besides, the epithet *stony* belongs very properly to the fruit of the cornel, not to the tree.' The objection that no one would graft cornels on plums is not valid, for cornels were eaten, and *prunus* is probably 'the sloe'; moreover Virgil is here not thinking of utility, but of the pictorial effect when the dark plum grows 'red with cornels.'

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35—46. *Up therefore, ye husbandmen, to learn and labour, rejoicing to clothe the hills with the vine and with the olive; but do thou, Maecenas, lend thy aid and presence as I pursue my theme: too vast it is for any utterance, but (fear not for) I shall only skirt the shore nor shall any tedious tales of fiction delay thee.*

These lines complete the Introduction, which in Books I. and IV. *begins*, and in II. and III. *closes* with an appeal to Maecenas.

35. **proprios generatim**] 'proper to each (tree) after its kind.'

36. **feros mollite**] Antithesis—'tame wild fruits by cultivation'; but *mollite* also suggests making 'mellow,' 'palatable' as opposed to 'sour' and the like. Cf. Lucr. 5. 1367 *fructusque feros mansuescere terra | cernebant indulgendo blandeque colendo;* Theoph. H. P. 2. 2. 9 τὸ ἄγριον ἐξημεροῦται (speaking of trees).

37. **iuvat**] Strongly emphatic by position (cf. 437; 1. 413; 3. 292) and so marking the connection of thought—'let not the land lie idle, for what joy it is to plant....' **Ismara**: a town and mountain in south of Thrace. **Taburnus**: a mountain lying between Campania and Samnium.

39. **decurre laborem**] 'speed with me o'er the task I have begun.' The metaphor in *decurre* is from sailing, and *laborem* is cogn. acc., cf. Aen. 3. 191 *currimus aequor;* 5. 235 *aequora curro;* Catull. 62. 6 *vada salsa cita decurrere puppi.*

40. **o decus**...] Cf. Hor. Od. 1. 1 *Maecenas... | o et praesidium et dulce decus meum.* **o famae**..., i.e. to whose favour I owe the chief portion of my fame.

41. **pelago**] The same metaphor 1. 40 *da facilem cursum;* 4. 117; Ov. Fasti 1. 4 (addressing Germanicus) *timidae dirige navis iter;* Hor. Od. 4. 15. 3; Cic. Or. 23, 75.

42—46. **non ego**...] The connection of thought (see Summary) is this:—Virgil first asks Maecenas to accompany him as he goes over his subject, which he speaks of as a vast sea over which he is about to set sail. Lest, however, he should deter Maecenas by this mention of its vastness, he immediately states that to deal with it fully is beyond his powers, and that he will only 'skirt the edge of the earliest coast,' and further that he will not detain him with 'romance' (*carmine ficto*), 'digressions' (*ambages*), or 'tedious preludes' (*longa exordia*), but deal clearly and concisely with the facts.

non ego...: from Homer Il. 2. 489 οὐδ' εἴ μοι δέκα μὲν γλῶσσαι δέκα δὲ στόματ' εἶεν | φωνὴ δ' ἄῤῥηκτος: Aen. 6. 625.

45. **in manibus terrae**] Cf. Apoll. Rhod. 1. 1113 πᾶσα

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περαίη | Θρηϊκήης ἐνὶ χερσὶν ἑαῖς προὐφαίνετ' ἰδέσθαι: Caes. B. G. 2. 19 *ut iam in manibus nostris hostes viderentur;* so too *ad manus, prae manu.* **carmine ficto**: for this contempt of mythologic fictions cf. 3. 2—6.

47—72. (1) *Trees that grow spontaneously are strong but unfruitful, yet if transplanted and attended to they will acquire new qualities;* (2) *suckers need planting out in the open, for the parent-tree starves them;* (3) *trees left to grow from seed either take ages to grow or degenerate in the flavour of their fruit. All need care and pains, but the process differs and olives grow best from truncheons, vines from layers, myrtles from the set, and so on.*

Virgil here, after the digression in 35—46, goes back to the subject of 9—34 and points out that of the trees which grow naturally each of the three sorts may be improved by care, while as regards those which need artificial propagation he specifies for which trees the various methods mentioned in 22—34 are adapted.

47. **in luminis oras**] 'into the borders of light'; as the young tree pushes up from the soil it passes from darkness into light. Cf. Munro Lucr. 1. 22 '*Luminis oras,* a favourite phrase by which he seems to denote the line or border which divides light from darkness, being from non-being.'

49. **quippe**...] The words are purposely oracular and vague. Virgil does not know how the trees are generated, so he speaks of a mysterious 'creative power' (*natura*) which 'lurks beneath the soil.' **tamen**, i.e. though *infecunda.*

50. **aut**...] 'or (i.e. if he will take the pains to do more than graft them) commit them when grafted (**mutata**, cf. *mutatam* 33) to well-worked trenches.' Most take *mutata* of simple transplantation, 'or shift and commit them...,' but will simple transplanting affect the *character* of a tree?

51. **silvestrem animum**] 'their woodland (i.e. wild) character': *animum* personifies.

52. **voces**] Kennedy reads *voles* with the Medicean MS., urging that you must have *voces...sequantur* (both subj.) or *voles ...sequentur* (both fut.). *voces* however = 'invite' clearly corresponds in sense with *sequentur* 'follow' better than *voles* can, and the subj. is explained as the indefinite use of the 2nd person of the subj. simply = 'one (cf. *si quis* above) invites them'; see Munro on Lucr. 1. 327. **artes**, 'accomplishments'; personification. **haud tarda**: litotes.

53–56. 'Moreover too that (tree) which shoots up barren from the bottom of the stem, will do the same (i.e. acquire new qualities) if it be planted out....' The reference is to the

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trees mentioned 17—19, and Virgil says that the young shoot or sucker will be useless while it remains where it is and the shade of the parent-tree 'stunts its growth and nips its efforts to bear (fruit),' but if planted out in the open will become productive. Most punctuate *nec non et sterilis, quae...* 'moreover a barren tree, which shoots up..., will...'; Virgil, however, does not say that the tree is a barren tree, nor indeed can it be, for its sucker, even when overshadowed, 'makes efforts to bear' (*ferentem*; cf. *cerasis* 18). **fetus**, of general 'increase,' 'growth.'

57. **iam**] 'then too,' introducing the third group of trees (cf. 14—16). **iactis**, 'scattered': not by hand, cf. *posito* 14.

58. **seris**...] 'destined to give shade (only) to late posterity'; cf. 15, 16, where oaks are referred to.

60. **et turpes**...] 'and the grape bears its dishonoured clusters a prey for birds,' i.e. not worth gathering.

61. **scilicet | omnibus | est labor | inpendendus**] A fine line; the three opening dactyls without caesura fall hammer-like on the massy *inpendendus*, vehemently emphasising the great law of labour which Virgil finds everywhere. **scilicet**, 'of a surety,' also strongly marks the importance of the words.

62. **cogendae**...] Conington says 'drilled into trenches' with the notion of discipline, comparing *cogere in ordinem*; but this latter phrase='reduce to the ranks,' and though *cogere* is often used of troops, the idea here seems less of 'discipline' than of 'force'—it is 'labour,' 'force,' 'mastery' which are needed. **multa mercede**, i.e. 'at great cost of effort'; no matter what 'it costs' it must be done.

63. **truncis**] (?) 'truncheons,'=*caudicibus sectis* 30.

64. **respondent**] exactly our 'answer.' **solido de robore**: probably=*stirpes* 24. **Paphiae**: as sacred to Venus who was specially worshipped at Paphos in Cyprus.

65. **et durae**] Perhaps 'hardy,' but Servius explains of the fruit, and mentions a reading *edurae*, which some explained as =*non durae* (cf. *enodes* 78) but which would certainly=*valde durae*; cf. 4. 145.

66. **Herculeae**...] The poplar (cf. Ecl. 7. 61), which grew on the banks of Acheron and with which Hercules crowned himself when he brought Cerberus from the underworld.

67. **Chaonique**...] Cf. 1. 8 and note.

68. **nascitur**] sc. *plantis*.

69. **inseritur**] The verb is thrown forward to mark at once the new process (cf. position of *plantis* 65) and the idea contained in it has to be carried on to the next line—'grafted however is

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both the arbute...and (by grafting) planes have borne....' Martyn (q.v.) observes that 'no graft will succeed, unless it be on a stock, which bears a fruit of the same kind,' and the Dictionary of Horticulture also asserts that there must be 'natural affinity.' Columella de Arboribus c. 26 says *omnis surculus omni arbori inseri potest, si non est ei cui inseritur dissimilis cortice* and in c. 27 seeks to refute the 'old' opinion to the contrary. **horrida**: probably from the 'roughness' of its bark. For the hypermetric line cf. 1. 295 n.

71. **castaneae fagus**] 'the beech (has grown hoary with the white blossom) of the chestnut.' For the lengthening of the second syllable in *fagus* cf. Ecl. 1. 38 n. Nearly all MSS. give *fagos* ('chestnuts have borne beeches'), which seems a correction *metri gratia*, as it destroys the balance of the verse and there is no reason for grafting the useless beech on the productive chestnut.

73—82. *Grafting and inoculation differ: in the former case you insert a bud a little below the bark just where a young shoot is breaking; in the latter a deep cut is made in the smooth trunk and a slip is put in.*

73. **modus inserere**] 'method of ingrafting,' cf. 1. 21 *studium tueri*; 1. 213 *tempus humo tegere*; 3. 60 *aetas pati* 'time to bear'; 3. 179 *studium praelabi*; Aen. 2. 10 *amor cognoscere*; 10. 90 *quae causa fuit consurgere in arma?* Liv. 5. 2 *consilium erat hiemando continuare bellum, ratio amittere, vires pellere*, etc.; Kenn. Pub. Sch. Gr. § 141. The infinitive seems akin to the epexegetic inf. after adjectives (Ecl. 5. 1 n.) and verbs (4. 10 n.). **inserere**, ἐγκέντρισις: **oculos inponere**, ἐνοφθαλισμός. **simplex**: not 'simple,' but 'one,' 'the same.'

74. **nam**] Explaining that there are *two* methods, (1) 'budding' (74—78), and (2) 'grafting' (79—82).

75. **et tenues**...] 'and are bursting their delicate sheath' or 'membrane.' **tunicas** = *interiores libros*, Servius. **angustus, ipso**: both words emphasise the *delicate* nature of the process (cf. too *tenues, docent* 77), which is thus artistically contrasted with the ruder method of grafting; cf. *resecantur alte, finditur in solidum, cuneis.*

76. **nodo**] i.e. the point where a bud (*gemma*, cf. line 335) is already pushing. It is in the very centre of this that an incision must be made forming a 'narrow notch,' into which the new eye or 'bud' (*germen*) is placed and 'taught to grow in the sappy bark.' **udo** is emphatic, because it is the presence of sap which is essential to the bud, and the words **udo...libro**

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point out that the operator must be careful to leave the bud in contact with this 'sappy bark.'

78. **aut rursum**] 'or again' = 'or on the other hand,' introducing the second process. **enodes**: in opposition to *in ipso nodo* above. **resecantur**, 'are cut back,' have their ends, etc., cut off, so that you get a simple stock, into which a deep wedge-shaped (cf. *cuneis*) incision is then made; see 'cleft-grafting' s.v. Horticulture in Encycl. Brit.

79. **feraces plantae**] i.e. slips (usually called *surculi*) from a fruitful tree; now called 'scions.' **nec longum tempus et...**, 'nor long the time and lo! a huge tree has shot up heavenwards with prolific boughs.' The force of *et* is to emphasise the *closeness* with which the result follows on the process (cf. Ps. xxxiii. 9 'for he spake *and* it was done'), and the perf. *exiit* also marks rapidity; cf. 1. 330 n.

82. **miraturque...**] Personification; cf. 1. 103.

83—108. *All trees have varieties—as, for instance, there is great diversity of olives, apples, and pears—but the vine is especially noted for the number and varying qualities of its sorts, which are countless as the sand or waves.*

84. **loto**] The name both of a flower (the famous Egyptian 'Lotus' or a water-lily of similar sort, cf. 3. 394) and also of a tree. Of trees several sorts bore the name, but the most famous was that which bore fruit eaten by the *Lotophagi* (Hom. Od. 9. 84), probably the *jujube*, the fruit of Paradise in Arab poetry; see L. & S. s.v.

86. **orchades**] = ὀρχάδες, oval-shaped olives, see L. & S. **radii**: long in shape like a shuttle. The **pausia** is an olive the 'berry' of which required to be gathered before it was ripe and so still 'bitter.'

87. **pomaque**] *que* follows *nec* line 85 (1) because the statement in 85 though negative *in form* is really affirmative, 'nor are all olives alike, and so too apples (are different),' and (2) to give variety after *nec ... nec ... neque ... nec.* **et Alcinoi silvae**: the famous 'orchards of Alcinous' king of Phaeacia are described, Hom. Od. 7. 112 seq.

88. **Crustumiis**] from Crustumerium, a town of the Sabines, north of Rome, near the Tiber. **volemis**: *volema ab eo, quod volam* ('the hollow of the hand') *impleant, dicta sunt,* Servius.

89—102. The art of these lines is consummate. If any one will take a nurseryman's catalogue of grapes, pears, apples, or the like, and try to put it into verse, he will begin to be able to grasp the extraordinary skill Virgil exhibits in this passage.

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The article *vinum* in Smith's Dict. Ant. should be consulted throughout.

90. **Lesbos**] 'Chian' and 'Lesbian' were the two Greek wines most in favour at Rome; cf. Hor. Epod. 9. 34 *et Chia vina aut Lesbia;* Od. 1. 17. 21 *innocentis pocula Lesbii.* Methymna (Μήθυμνα) to the north of Lesbos was the second city in the island after Mitylene. **palmite**: the fruiting wood of the vine.

91. **Mareotides**] Gk. fem. adj. Μαρεῶτις 'belonging to Marea,' a large lake near Alexandria; cf. Hor. Od. 1. 37. 14 *mentemque lymphatam Mareotico.* **albae**, i.e. producing a white wine.

93. **passo**] Wine made from grapes first spread (*pando*) or hung up in the sun to dry. The derivation of the Gk. words **Psithia** and **Lageos** is unknown. **tenuis**, 'subtle,' as the next line shows. It does not appear potent but it is, and 'will presently (*olim*) try the legs and impede the tongue.' So Servius rightly *penetrabilis, quae cito descendit in venas.* Those who explain 'thin,' i.e. light, miss the point.

95. **preciae**] *dictae sunt quasi praecoquae, quod ante alias coquantur,* Servius. So Col. 3. 2. 1 joins *praecoques* and *purpureae* together as good table-grapes (*ad escam*).

96. **Rhaetica**] Grown near Verona at the foot of the Rhaetian Alps, and much liked by Augustus (Suet. Aug. 77 *Augustum Rhaetica maxime delectatum*). **nec ... contende**: notice the personification. Virgil first asks the vine how he can adequately sing its praises, and then warns it against presumptuously entering the lists with Falernian. The *Falernus ager* is in Campania, near Sinuessa, and the references to this potent wine (*severum, ardens, vehemens, forte*), which needed considerable age before it could be drunk, are innumerable; see Marquardt Privatleben [2] p. 450.

97. **Amineae**] The 'Aminean' vines formed a class with many varieties, and Col. 3. 2 gives them the first place, the second being occupied by *Nomentanae vites*; so too Plin. 14. 2 *principatus datur Aminaeis propter firmitatem* (i.e. keeping qualities); cf. **firmissima** here.

98. **Tmolius**] The masculine partly in imitation of the Gk. use of such adjectives with *olvos* understood, but chiefly to suit the striking personification contained in *adsurgit* and *rex ipse.* Tmolus is a mountain in Lydia. For **adsurgit** of 'rising' as a mark of respect cf. Ecl. 6. 66 and note. **rex ipse Phanaeus**: 'even the royal Phanaean' (cf. our 'Imperial Tokay'); Phanae

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was a promontory of Chios, and the phrase is said by Servius to be borrowed from Χίός τε δυνάστης in Lucilius.

99. **non certaverit**] 'would not be inclined to contend.' The peculiar perf. subj. seems analogous to the common use of the perf. subj. with the first person in polite assertion, cf. lines 102 *transierim;* 289 *ausim;* 338 *crediderim;* Aen. 6. 39 *praestiterit;* 11. 164 *arguerim,* and commonly *pace tua dixerim, pro certo affirmaverim, nec reprehenderim;* Roby L. G. 644.

100. **fluere**] 'yield,' i.e. when pressed, cf. line 190 *fluentes.* The inf. after *certo* as expressing endeavour; cf. 410 n.

101. **dis et...**] It was *after* the meal that drinking began formally, and it was preceded by libations 'to the gods': see Aen. 1. 723 seq. **mensae secundae**: 'second course = our dessert; called *mensae* because the tables were removed, to be cleared and reloaded. Several small tables were often used; hence the plural.'—Palmer on Hor. Sat. 2. 2. 121. **accepta,** 'welcome.'

102. **Bumaste**] *βούμαστος* from *μαστός* 'a breast' and *βου-* used as a prefix indicating size, cf. *βούπαις, βούλιμος, βούσυκον.* Hence the word describes a grape 'with large swelling clusters' **tumidis racemis,** Virgil after his manner giving a Latin rendering of the Gk. word: cf. 3. 280 n.; Aen. 3. 516 *pluviasque Hyadas* and note.

104. **neque enim**] 'nor indeed'; *enim* is here purely a particle of emphatic assertion; cf. 509 n.

105. **quem...**] 'and he who would wish to know it, would wish too (*idem*) to learn how many grains of sand on Libyan deserts....' Cf. Catull. 7. 3 *quam magnus numerus Libyssae harenae | laserpiciferis iacet Cyrenis, | oraclum Iovis inter aestuosi,* which seems to show that Virgil has in mind the sand of 'the Libyan desert' rather than of 'the Libyan sea.' Cf. for the whole passage the oracle in Herod. 1. 47 *οἶδά τ' ἐγὼ ψάμμου τ' ἀριθμὸν καὶ μέτρα θαλάσσης*: Theocr. 16. 60 *ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ᾠόνι κύματ' ἀριθμεῖν*: and Ps. cxxxix. 18 'more in number than the sand.'

109—135. *Different trees grow in different soils and climates: from one end of the world to the other there is diversity.*

109. **ferre...**] An echo of Lucr. 1. 166 *ferre omnes* (sc. *arbores*) *omnia possent,* where it describes what might happen if the laws of nature were different. So Ecl. 4. 39 *omnis feret omnia tellus* marks the golden age. The different capacities of different soils are also dwelt on 1. 50—63.

112. **myrtetis**] Cf. 4. 124 *amantes litora myrtos;* Aen. 3.

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23. **apertos**, 'open' and 'sunny' (*apricos*), in contrast with **aquilonem et frigora**.

114. **aspice et**...] i.e. contemplate the world from one end to the other (cf. *extremis*), and as you mark the diversity of nations, each in its separate country, so you will find that trees have each their own separate locality. The Arabs (i.e. inhabitants of Arabia Felix) represent the sunny, luxurious, and fertile East, and the Geloni the wintry, savage, and unproductive North.

115. **pictos**] 'tattooed'; cf. Herod. 5. 6 of the Thracians *τὸ μὲν ἐστίχθαι εὐγενὲς κέκριται, τὸ δ' ἄστικτον ἀγεννές.* The Geloni are a Scythian tribe.

117. **Sabaeis**] Cf. 1. 57 n.

118. **sudantia**] 'The balsam flows out of the branches either naturally, or by making incisions in June, July, and August.'—Martyn. Cf. Milton P. L. 4. 248 'Groves whose rich trees wept od'rous gums and balm.'

119. **bacas**...] The *acanthus* here spoken of is not the plant (for which see Ecl. 3. 45) but a tree, so called because it is prickly (*ἄκανθα* 'thorn'), which Theophrastus describes as growing in Egypt and producing *τὸ κόμμι* ('gum,' 'gum Arabic'), the Egyptian Acacia. Unfortunately this tree does not bear berries, but a pod quite unlike a berry; Virgil, however, must write at best with imperfect knowledge, and it is better to assume an error than, with Martyn, to explain *bacas* of 'beads of gum.'

120. **lana**] i.e. cotton, in Greek *εἴριον ἀπὸ ξύλου* (Herod. 3. 47; 106), and so in German *Baumwolle*, the product of *gossypium arboreum*.

121. **velleraque**...] 'and how the Seres comb their silky fleeces from leaves.' The opinion was that silk, like cotton, was a vegetable product; a fascinating account of the use of silk by the Romans and the introduction of silk-worms into Greece by Justinian is to be found in Gibbon, c. 40. **Seres**: the Chinese, whence *serica* = 'silk dresses.' For **tenuia** a dactyl see 1. 397 n.

122. **Oceano propior**] A quotation in Conington from Macleane draws attention to 'the jungles of the Malabar coast... abounding in teak and jack trees of enormous height,' but the words *Oceano propior* do not describe a particular part of India which lies on the sea-coast (for such particular knowledge would be out of Virgil's reach), but describe the whole of India as a remote land at the end of the earth and close to the

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circumambient stream of Oceanus, just as in the next line it is 'a nook of the outmost world.'

123. **sinus**] This word is commonly used of a portion of the *sea* which curves out from the rest and so forms 'a bay,' but it is here used of a similar conformation of *land*, India being conceived as protruding from the main mass of land into Oceanus. Cf. Tac. Ann. 4. 5 *ingenti terrarum sinu ambitur;* Hor. Epod. 1. 13 *vel Occidentis usque ad ultimum sinum.*

aëra vincere summum...: the meaning is clear; it is impossible to shoot an arrow to or over the tops of the trees. The peculiar use of *aera* has its origin in the common use of *aerius* = 'lofty,' 'heaven-towering,' and *summus aer arboris* is exactly = *summa aeria arbor* 'the heaven-towering tree-top.' This tree-top defies all attempts to 'conquer' it by shooting up to or over it; it stands unconquerable in spite of the skill of the archers (line 125). Cf. Val. Flacc. 6. 261 *si quis avem summi deducat ab aere rami* 'bring down a bird from the top of a lofty bough.'

125. **non tarda**] Litotes.

126. **tristes**] 'bitter.' **tardum**, 'clinging.' The *malum felix* is the citron; it is called *felix* from its remedial uses.

127. **praesentius**] 'of more avail,' 'more quick to bring relief,' cf. Ecl. 1. 41 n.

128. **pocula**...] 'whenever cruel stepmothers have poisoned the cup, mingling with it drugs and not unharmful charms.' For *novercae* cf. Ecl. 3. 33.

129. This line is repeated 3. 283. **miscuerunt** seems rather to have the penultimate short than to be trisyllabic by synizesis; cf. *dedĕrunt*, *tulĕrunt*.

130. **atra venena**] Not of colour but character; 'dark' = 'baleful'; cf. 1. 129 *ille malum virus serpentibus addidit atris;* 3. 430; 4. 407 *atraque tigris.*

131. **ipsa**] i.e. the tree itself as contrasted with its fruit.

132. **et, si**...] 'and did it not scatter far and wide a different perfume, a laurel it were,' i.e. you would say on seeing it 'it *must* be a laurel.' To avoid the stiff formality of conditional sentences and to give more vividness the poets often put an apodosis in the indicative (as here *erat* for *esset*), but at the same time the indicative marks a peculiar certainty in the conclusion, cf. Hor. Od. 2. 17. 27 *me truncus illapsus cerebro | sustulerat, nisi Faunus ictum | dextra levasset* 'had *assuredly* destroyed, if Faunus had not lightened the blow.'

134. **ad prima**] Only here = *inprimis* 'especially.'

135. **fovent**] 'rinse,' cf. 4. 43 n. **anhelis**, 'asthmatic.'

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136—176. *Yet no land can vie with Italy. No fire-breathing bulls have ploughed its fields nor have armed warriors sprung from the sowing of a dragon's teeth, but in it are corn and wine, olive-trees and abundance of cattle, steeds and snow-white bulls. In it spring abides and summer lingers, so that flocks and trees twice yield increase, but there are neither savage beasts nor deadly plants. Take count, too, of all its glorious cities, of its seas and lakes and stately harbours, of its silver and gold, but above all of its hardy warriors and valiant leaders, among whom thou, Caesar, art greatest and even now dost guard us from our Eastern foes. Hail therefore, great land of Saturn; in thy honour I essay a theme ancient alike and glorious, chanting amid Roman towns the song of Ascra.*

This famous panegyric on Italy may to some slight extent be suggested by the praise of Italy at the commencement of Varro's de Re Rustica (1. 2. 6).

136. **Medorum**] picking up *Medi* 134 and *Media* 126, and so forming a connecting link with what precedes. Many punctuate *Medorum, silvae ditissima, terra* 'the Median land with all its wealth of woods,' i.e. of citron groves.

137. **auro turbidus**] 'thick with gold,' 'rolling down its golden sand.'

138. **certent**] 'could vie.'

139. **Panchāĭă**] but the adj. 4. 379 is *Panchaeus*, trisyllabic. 'Euhemerus, a Sicilian, a courtier of the Macedonian king Cassander about 316 B.C., being furnished by the king with money went a long journey of which he wrote a narrative.... He tells of an island Panchaea near Arabia, very rich and happy. Virgil uses the name here as we might speak of Eldorado.'—Sidgwick.

140. The reference is to the story of Jason (see *Argonautae* in Class. Dict.), to whom Aeetes king of Colchis promised the golden fleece on condition of his yoking to the plough two fire-breathing oxen and sowing the teeth of the Theban dragon (see *Cadmus* in Class. Dict.). By the help of Medea, Jason did so, and slew the warriors who sprang up from the teeth. Italy, says Virgil, is not famous in heroic song for such deeds of awe and wonder, but she has other and truer glories.

141. **invertere satis**...] If *satis dentibus* is abl. abs. commentators raise a difficulty, as ploughing precedes sowing and you would not plough the land 'when the teeth had been sown.' They therefore take the words 'as a sort of ὕστερον πρότερον,' or else make them a dative and explain (1) 'for the sowing of a dragon's teeth (*serendis dentibus*, Wagner; *propter*

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sationem dentium, Madvig), or (2) make them dat. after *invertere* 'have turned the soil over the sown teeth,' the furrow being turned *over* the seed (Schaper). The strong simplicity of the passage, however, precludes these artificial explanations, and the obvious rendering is the right one—'these lands no fire-breathing bulls ever ploughed when dragon's teeth were sown' or 'at the sowing of a dragon's teeth.' In referring to a remote mythological event the minute question as to which of two acts precedes the other is not in Virgil's mind, but he mentions the two as jointly constituting one event; cf. 266 n. Moreover the past sense of the past participle is not always prominent, and the rendering 'when dragon's teeth were being (not 'had been') sown' is perfectly justifiable; see 1. 206 n.

142. **seges**] Probably of the land (cf. 1. 47; Ecl. 9. 48), 'nor have its fields bristled with helms and close-packed spears of warriors,' i.e. produced them instead of corn. Conington prefers to take it with *virum*='crop'—'nor in it has a crop of armed men bristled with....'

143. **Massicus**] Mons Massicus in Campania was famous for its grapes; cf. 3. 526; Hor. Od. 2. 7. 21.

145. **hinc**] 'from hence comes the war-horse that advances proudly o'er the field.' *hinc* picks up *haec loca* (line 140) and is repeated in *hinc* 146 and *hic* 149; cf. *haec* 165, *haec* 167, *haec* 169, and for the figure anaphora 1. 287 n. Note too in this passage *bis...bis* 150; *tot* 155, *tot* 156; *an memorem* 158, *anne* 159, *an memorem* 161; *te...teque* 159; *magna* 173, *magna* 174.

146. **albi...**] The Clitumnus is a river in Umbria in the pastures of which were fed the 'milk-white steers' which were specially reserved for sacrifice on the occasion of a triumph. They formed a part of the triumphal procession to the Capitol, and so are said to 'conduct triumphs to the shrines of the gods.' *albi greges* is explained and made clear by *et maxima taurus victima*. The 'snow-white herds' are the 'bulls noblest of victims.'

147. **tuo...flumine sacro**] Conington compares Enn. Ann. 1 *teque, pater Tiberine, tuo cum flumine sancto;* Lucr. 1. 38 *tuo cum corpore sancto*, and points out that this use of the possessive pronoun and epithet together belongs to the earlier Latin poetry. The effect here is to give a certain archaic solemnity.

149. **adsiduum**] 'abiding'; cf. Hymns A. and M. 536 'there everlasting spring abides.' **alienis mensibus**, 'in months not its own,' i.e. summer encroaches upon winter.

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150. **bis**] 'twice,' i.e. in the year. For **bis pomis**... cf. 4. 119 *biferique rosaria Paesti;* Varro 1. 7. 6 *multa sunt bifera, ut vites apud mare Smyrnae, malus bifera, ut agro Consentino.* **pomis** is abl.: the tree is twice of benefit to its owner 'with its fruit.'

151. **at**] i.e. Italy possesses all the fertility of Eastern or tropical lands *but* without their evils. **saeva**...: from Lucr. 3. 741 *triste leonum | seminium* 'baleful brood of lions.'

153. **rapit**] 'hurries.' The striking pause after *humum* in the sixth foot contrasts the serpent's stoppage as it 'gathers itself with all its huge train into a spire' with its previous smooth and rapid movement.

155. **tot**] 'so many.' The word implies that the great number of such 'glorious cities' is well known.

156. **tot congesta**...] 'all the towns piled with toil (for *manu* to express 'exertion' cf. 3. 395 n.) upon out-jutting crags and rivers gliding peacefully beneath their ancient walls.' Note the sense of effort in one line and that of repose in the other, the contrast between *oppida congesta manu* and *antiquos muros*, and the artistic opposition of *praeruptis saxis* with *flumina subter labentia.* For truth, suggestiveness, and simplicity the sketch of Italian towns given in these two lines is a masterpiece.

158. **supra**] the *mare superum* or Adriatic: **infra**, the *mare inferum, Tuscum,* or *Tyrrhenum* (line 164).

159. **Lari**] the Lago di Como.

160. **fluctibus et fremitu**] Note the assonance—'surging up with the swell and sound of ocean.' Benacus is the Lago di Garda.

161. **portus**] On the coast of Campania near Puteoli were two small lakes, the Avernian and the Lucrine, separated by a strip of land about a mile in breadth, and the latter divided from the sea by a narrow bank. Agrippa in 37 B.C. strengthened this bank with masonry (*addita claustra*) and cut a passage through it, also joining the two lakes and thus forming the *Portus Iulius* (cf. *Iulia unda* 163).

162. **atque**...] Note the weight of the line. **stridoribus** expresses the sibilant sound heard as the sea falls back (cf. *refuso*) in indignation from the barriers; cf. 4. 262.

165. **argenti rivos**] 'rivers of silver,' partly descriptive of the 'veins' in the 'mines' which run through them like a river, but suggesting in addition the idea of 'abundance,' which is also perhaps the prominent idea in **fluxit** 'has flowed with streams of gold.' The mineral wealth of Italy is certainly not great.

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167. **Marsos**] A very warlike race dwelling in the Apennines near L. Fucinus. **Sabellam** : i.e. of the Sabines, a race of hardy mountaineers, dwelling between the Nar, Anio, and Tiber; they joined the Marsi against Rome in the Social War 90-88 B.C. *Sabellus* may also = 'of the Samnites' (Class. Rev. Oct. 1897).

168. **malo**] 'to hardship'; Liguria is a mountainous maritime district near Genoa. The Volsci are an ancient people of Latium on the Liris. **verutos**, 'using the *veru*' or '*verutum*' a short dart.

169. **Decios**] P. Decius Mus was the name of two plebeian consuls who solemnly devoted themselves to death in battle, the father 340 B.C. in war against the Latins, the son 295 B.C. in the battle of Sentinum against the Gauls. **Marios**: the plural is generic, like *Camillos*; so we speak of 'Nelsons.' C. Marius defeated the Teutones at *Aquae Sextiae* 102 B.C. and the Cimbri at *Vercellae* 101 B.C. **Camillos** : Furius Camillus conquered Veii 396 B.C., and saved Rome from the Gauls 390 B.C.

170. **Scipiadas**] An irregular patronymic often used in poetry for the Scipios, whose name will not go into verse. The first was the conqueror of Hannibal at Zama 202 B.C.; the second the destroyer of Carthage 146 B.C. and Numantia 133 B.C. **duros**, 'unyielding,' 'iron.'

171. **qui nunc...**] After Actium Octavian went to the East, entered Alexandria in the autumn of 30 B.C., and then passed in triumph through Palestine and Syria. Oriental troops also fought under Cleopatra at Actium (Aen. 8. 685), so that Virgil can speak of Octavian 'triumphantly turning back the unwarlike Indian (=any inhabitant of the East).' **nunc**, 'now' at the present day as opposed to the heroes of old : **iam**, 'by this time' with reference to the progress of his arms—first Actium, then Alexandria, and at last Asia.

172. **inbellem**] Used with Roman contempt of Orientals and indignation at the thought that, had Antony been victorious, these wretched vassals of an Eastern queen might have swarmed in Rome. Some say that the adjective detracts from the fame of Octavian and explain 'unwarlike now' (i.e. after Actium) or 'without war' (i.e. by political skill), but the explanations seem forced.

173. **Saturnia**] Suggesting (1) its old renown as connected with the oldest of the gods, Saturn (=Κρόνος) being the father of Jupiter and having once held rule in Latium, and (2) that it is the land of harvests (*Saturnus* from *sero*, *satum*= 'god of sowing') and plenty (cf. *satur*).

174. **res...**] 'I essay a task of ancient fame and skill.'

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By this 'task' he means (1) agriculture, which was at once the oldest and most honoured of pursuits, and (2) the task of singing it, in which Hesiod long ago won fame for his skill. **tibi**, 'in thy honour.'

175. **sanctos...**] Cf. Lucr. 1. 927 *iuvat integros accedere fontes* of seeking a new source of poetic inspiration. Virgil 'opens' the 'holy fount' of song because he is the first to attempt a didactic poem on agriculture in Latin; hence too *ausus*, for it is 'bold' to attempt a novelty; cf. 4. 565.

176. **Ascraeum**] Cf. Ecl. 6. 70 n.

177—225. *On the qualities of various soils:* 179—183 *a poor gravel suits the olive;* 184—194 *a rich well-watered soil especially with a slope towards the south will produce the best grapes;* 195—202 *for flocks and herds country like that near Tarentum or Mantua affords rich grazing;* 203—225 *as a rule a black loam is good for corn or ground recently cleared of timber; for gravel, tufa, and chalk are good for nothing, whereas soil, which has moisture but exhales it freely and is well covered with grass, produces olives, vines, cattle, and corn equally.*

177. **ingenii**] 'innate capacities,' 'dispositions'; the fields are personified, cf. 179 *difficiles, maligni;* 223 *facilem, patientem.*

178. **rebus natura ferendis**] 'qualities for bearing produce'; for the dat. cf. 1. 3 n.

179. **difficiles**] 'morose,' 'unobliging,' 'churlish'; a common epithet of old men)(*facilis*, cf. 223. **maligni**, 'grudging')(*benignus* 'bountiful.' See too lines 215 n., 219 n.

180. **tenuis**] A trochee; cf. 1. 397 n., = 'lean,' 'hungry.' **argilla** is potter's clay, see Columella 3. 11.

181. **Palladia**] According to legend the olive was the gift of Παλλὰς Ἀθήνη to Athens. **vivacis**, 'long-lived,' cf. 3 n.

182. **indicio est**] 'is a sign'; the fact of 'the wild olive' growing 'abundantly' in a place shows that it is suitable for the domestic olive.

183. **bacis silvestribus**] 'with its wild berries'; for *silvestribus* cf. 51.

184. **dulci**] The opposite of *amara* 238; the moisture is 'sweet,' not stagnant, briny, and brackish.

187. **huc...**] The clause gives the reason why the ground is good; it is well watered, but the moisture runs off and also brings down with it 'a fertilising loam.'

190. **hic...hic** (191)**...hic** (192)] Emphatic anaphora; cf. *illa* (221)...*illa...illam* and 1. 287 n. For **olim**, 'one day,' cf. 4. 421 n.

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191. **fertilis uvae**] 'productive of grapes'; cf. 222 *ferax oleae;* Hor. C. S. 29 *fertilis frugum.*

192. **pateris...et auro**] 'in goblets and gold' = 'in goblets of gold,' a good instance of Hendiadys (ἓν διὰ δυοῖν), or the use of two words or phrases simply put side by side, instead of a single complex phrase in which the words qualify each other. Cf. 1. 346 *chorus et socii* 'band of companions'; 3. 56 *maculis et albo* 'with white spots'; 4. 39 *fuco et floribus* 'gum from flowers'; 4. 99 *auro et guttis* 'spangles of gold'; Ecl. 2. 6 *umbras et frigora* 'cool shade.'

193. **pinguis**] 'fat,' as Servius says *victimarum carne*; cf. Catul. 39. 11 *obesus Etruscus* (where, however, R. Ellis explains of the general squat figure and general luxuriousness of the race). The Romans derived many of their religious ceremonies from the Etruscans, and we may assume that these sleek Etruscan performers on the pipe were well-known figures at sacrifices. **ebur**: probably a pipe (*tibia*) bound with rings of ivory.

194. **fumantia**] 'reeking'; the entrails were offered almost before the victim had ceased to breathe; cf. Aen. 12. 214 *viscera vivis | eripiunt, cumulantque oneratis lancibus aras.* **reddimus**, 'duly offer'; cf. Ecl. 3. 21 n.

196. **urentes...**] 'kids that blight the plants'; the bite of the goat is poisonous to young trees; see Varro 1. 2. 18 *caprae omnino novella sata carpendo corrumpunt*, and Evelyn quoted in Martyn. For the injury they did to vines goats were sacrificed to Bacchus, cf. 379.

197. **saturi Tarenti**] The sheep that pastured in the rich meadows along the Galaesus were very famous; cf. Hor. Od. 2. 6. 10; see also 4. 126. **petito**: the emphatic and legal form of the imperative, 'seek thou.' This form is common in the Georgics, being suited to their didactic note; cf. below 408—410 *fodito, cremato, referto, metito;* 412 *laudato, colito;* 425 *nutritor;* 1. 187; 4. 61 *contemplator;* Ecl. 5. 15 *iubeto.* Hundreds of instances occur in Cato de Agricultura.

198. Note the slow melancholy of the line, and for Mantua's 'loss' of its fields which were assigned to Octavian's veterans, see Ecl. 1. Intr.

199. **flumine**] The Mincius (Ecl. 7. 12); and for its swans cf. Ecl. 9. 27—29.

201. **quantum longis**] Note the inverted order in **exigua tantum.** The 'long' days are summer days.

203. **nigra fere**] 'a black soil as a rule'; *fere* is added because all black soil is not good, e.g. if peaty (see Colum. 1. 2. 15,

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who carefully considers the test of colour); for this reason Virgil adds two other signs by which to judge it—(1) if it is 'fat' or 'rich,' (2) if it forms a good crumbling mould. **presso**: cf. 1. 45.

204. **hoc**] i.e. *putre solum*. The object of ploughing is to produce artificially a 'crumbling' or friable condition of the soil like that (cf. *imitamur*) which this good soil possesses naturally. See 1. 48 n.

206. **plura**...] 'more waggons move homeward with slow oxen,' i.e. at harvest time. **tardis**: because of the heavy load. The pictorial beauty of the line is wonderful, but commentators discuss whether *tardis iuvencis* is abl. of the agent, or of accompaniment, or modal.

207. **aut unde**...] i.e. or (that ground is good for corn) from which.... **iratus**, 'angry,' because as 'a ploughman' he cannot bear to see such good ground 'idle' (*ignava*) and unproductive.

210. **eruit**: **illae**...] Mark the contrast between the falling trees and the birds that 'seek the sky,' which is brought out strongly by the pause after *eruit* and the position of the emphatic *illae*; then there is a second contrast between the homeless birds and the rich promise of plenty which line 211 holds out. **petiere** and **enituit** both probably suggest rapidity; Virgil wishes to call before the eye a series of quick transformation scenes.

211. **rudis**] i.e. the ground hitherto 'untilled' but which now 'gleams brightly beneath the driven ploughshare.' **enituit** suggests beauty and order in contrast with what was previously wild and rugged; cf. 1. 153 *nitentia culta;* Aen. 4. 150 *tantum egregio decus enitet ore.*

212. **nam**...] i.e. (I mention these soils only) *for* gravel, etc.....

213. **casias**] Cf. 4. 30 n. **rorem**: sc. *marinum*, 'rosemary.'

214. **tofus**] 'The volcanic tufa, a porous but hard stone common in Italy and much used in old masonry.'—Sidgwick.

215. **negant**] Personification: the gravel, chalk, etc., have a certain pride in their qualities, 'they maintain that no other fields produce food equally dear to snakes.' Cf. *negabunt* (*harenae*) 234.

217. **fumosque volucres**] i.e. light, swiftly disappearing mist. The mist does not hang thick and persistently, as it often does over marshy soil, for this land is not marshy but porous, admitting moisture freely and also 'at its pleasure giving it back willingly from itself' in vapour.

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219. **suo...se**] Emphasising the idea of personality like *cum vult* and *ex se ipsa* in the preceding line: the soil 'ever clothes itself in its own mantle of verdure.'

220. **nec scabie...**] i.e. because the moisture in it never becomes stagnant and brackish.

224. **Vesaevo iugo**] Proper nouns are continually used as adjectives without any alteration in shape, especially when of the second declension; so elsewhere *stagna Averna, Dardana arma, Romula tellus*, and in Horace *Medum flumen, Sulpiciis horreis.*

225. **ora**] Put for the inhabitants of the district (just as *arat Capua* = 'the Campanians plough'), and *Clanius* for the dwellers by it (cf. 1. 509). The Clanius is 'cruel' to Acerrae because it sometimes inundated it.

226—258. *The methods for ascertaining different varieties of soil.* 227—237 *To distinguish loose from close, dig a pit and see whether you can get all the earth back into it again or not;* 238—247 *a salt, bitter, bad soil is detected by putting some in a basket, adding fresh water, and tasting it after it has filtered through;* 248—250 *rich ground is sticky in the handling, and* (251—253) *moisture is shown by rank vegetation;* 254—258 *whether soils are heavy, light, black, or the like is easily seen, but coldness must be inferred from the presence of firs, yews, and ivy.*

227. **rara sit an** = *utrum rara sit an.* **supra morem**: i.e. beyond what is usual, beyond the average.

229. **magis**] Not *magis favet Cereri* 'is kindly to Ceres rather' than to Lyaeus, but *densa magis* go together, thus balancing *rarissima quaeque.* The 'more close soils' suit corn, 'all the loosest' the grape.

230. **capies, iubebis, repones, aequabis**] Futures of command.

231. **in solido**] 'in the solid (ground)'; cf. 1. 127 n.

233. **almis**] 'genial.'

234. **uber**] Merely poetical here for 'ground.' **posse negabunt**: the personal pronoun can be occasionally thus omitted when there is no possible ambiguity, cf. Aen. 3. 201 *ipse diem noctemque negat discernere;* 2. 432 *testor vitavisse;* Livy 23. 63 *id nescire Mago dixit.* **sua loca**, 'their old place.'

236. **glaebas...**] 'clinging clods and stiff ridges,' which will need 'sturdy' heifers to plough and break them up.

238. **salsa, amara**] The opposite of that described in 184 and 220.

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239, 240. The lines are parenthetical; Virgil notes that such land (*ea*) is for agricultural purposes useless (*frugibus infelix*), because (1) it cannot be improved by cultivation, and because (2) everything planted in loses all its qualities and runs wild. Many make the parenthesis begin with *ea*, but this leaves *frugibus infelix* stranded by itself. For **mansuescit arando** cf. *mollite colendo* 36 and note.

240. **genus, sua nomina**] You may plant in it choice vines or fruit-trees—'named sorts' we call them—but they will all degenerate and not retain their character.

241. **tu**] Didactic emphasis; cf. 4. 106 n.

242. **fumosis tectis**] Where they would be hung up to keep dry and sound when not in use; cf. 1. 175.

243. **ager ille malus**] A strong phrase, 'that vile earth'; cf. 256 *sceleratum frigus*.

244. **ad plenum**] 'to the full'; cf. 1. 127 n.

246. **at sapor...**] 'but the taste will give proof, and with its bitter flavour visibly distort the wry mouths of those who make the trial.' Notice the alliterative mimicry of 247; the repeated *t*-sounds, especially if *temptantum* be pronounced strongly, mark the feelings of a person who has tasted something which he desires to spit out. No editors observe this, but the occurrence of such a line in the Georgics, which are full of imitative lines, cannot be accidental. Many put the comma after *manifestus*; it is not however the clearness of the taste, but the visible effect it produces on the taster which Virgil wishes to portray. In Aulus Gellius 1. 21 it is stated that *in libro qui fuerat ex domo atque familia Virgilii* for *amaro* the reading was *amaror*, a rare word for 'bitterness' found Lucr. 4. 224; with that reading, which is largely adopted, we must render 'the bitterness will distort...when it is felt (*sensu*).'

248. **hoc denique pacto**] 'by this method only'; i.e. we may try other methods, but it is not until we come to this one that we get the true test. *denique* goes strictly with *hoc*; see the exactly similar use of *demum* with pronouns 1. 47 n.

250. **ad digitos...**] 'grows sticky under the fingers in the handling' (Ecl. 8. 72 n.); under the action of the fingers (*ad* = 'in its relation to') it does not crumble or crack but forms a tough cohesive mass. The rendering 'sticks to the fingers' cannot be got from the Latin.

253. **nec se...**] 'nor show itself too strong when the ears first form'; cf. 1. 111 and note.

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254. **ipso...**] 'declares its character in silence (i.e. without needing to answer any question) by its mere weight.'

256. **et quis, cui color**] 'and what is the colour of *any* soil?' *cui* is dat. of *quis*, and this use of *quis* is common after relatives (e.g. *quantum quis accipit, quo quis clarior*), but perhaps not elsewhere found after an interrogative. Conington takes *quis cui* as a double interrogative = τίς τίνι, not τίς τινι.

257. **nocentes**] 'baleful,' because poisonous; cf. 4[illegible]

259—272. *Next trench the soil for your vines [illegible]hly. Select too as a nursery for young vines a spot similar[illegible]at to which they are to be transplanted, so that they may take kindly to the change, with which object it is also advisable to replace each plant so that it still faces the same way that it originally did.*

259. **multo ante**] Emphasising the idea of care, forethought, and hard work; cf. the strong repetition of *ante* 261 and 266.

260. **excoquere**] 1. 66 n. The word here describes the action of the sun in preparing and pulverising the soil, while 261 describes the similar effect which is produced by exposing it to cold and wind.

263. **id...curant**] 'this (viz. a crumbling condition of the soil) the winds see to,' etc.

264. **et labefacta...**] The process was called *pastinatio*.

265. **si quos...**] i.e. exceptionally prudent vine-growers.

266. **ante...**] 'they look out a place where first the crop (i.e. of young vines) may be got ready for the (supporting) trees, like in character to that (*similem...et*) whither it is to be carried when planted out.' They take care that the *seminarium* where the young vines (*semina* 268; cf. 317, 354) are first planted has the same sort of soil, etc., as the place where they are to be planted out permanently, so that they will not find the new soil strange and fail to take to it. On just such principles watchful parents select a preparatory school for tender boys.

Others take *seges* = the nursery itself, 'a place in which to prepare a first nursery for the vines (*arboribus*),' but this involves taking the word in two senses, as with *digesta feratur* it must describe the crop, not the place where it grows. **digesta feratur** is usually taken = *feratur et digeratur*, but Virgil is not thinking of the relation of time between the two acts, but merely of them as the two components of a process, 'may be carried at its planting out'; cf. 141 n.

270. **qua parte...**] 'on the side where each bore the southern

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heat, as each turned its back to the pole, (so) they may replace them.' The plants are personified, as though their faces had been scorched in the sun, while they had turned their backs to the cold. Virgil refers to Theophr. H. P. 2. 5 *τιθέναι δὲ καὶ τὴν θέσιν ὁμοίως ἥνπερ εἶχεν ἐπὶ τῶν δένδρων τὰ πρόσβορρα καὶ τὰ πρὸς ἕω καὶ τὰ πρὸς μεσημβρίαν.* For **axi** = 'pole' cf. 3. 351.

272. **adeo**...] A philosophic reflection on the force of 'habit in the young.'

273—287. *On level rich ground plant vines close together; on hillsides give more space, but let your lines be regular and follow the arrangement of a Roman army in order of battle, not merely for the sake of appearance but to secure the largest amount of space for each plant.*

275. **densa**...] 'plant close; in close-planted soil Bacchus is not less vigorous.' The meaning of *densa* determines that of *denso*, and for *uber* = 'the soil' where vines are planted, cf. 234. Conington says that *in denso ubere* can only mean 'in a close or stiff soil,' and separates *in denso* from *ubere*, explaining the latter as = 'in productiveness' and *in denso* as = *in loco denso consito*, but the separation of *denso* from *ubere* is harsh, and after all he has to make *denso* = 'closely planted.' Many give 'in close-planted fertility.'

277. **indulge ordinibus**] 'give freedom to the rows': again personifying. **nec setius**: i.e. just as much as if you plant close. **in unguem**: with *quadret*. The metaphor is from workers in marble or wood, who test the smoothness of a joint by passing the nail over it, so that the phrase is = 'to a nicety'; cf. Pers. 1. 64 *ut per leve severos | effundat iunctura ungues;* Hor. Sat. 1. 5. 32 *ad unguem | factus homo;* A. P. 294.

278. **secto via limite**] Are *via* and *limes* the same thing? Kennedy (with Conington) so takes it: 'let every path with its nice-cut boundary-line ('with drawn line,' Con.) exactly tally.' But as Virgil clearly has in mind a plan in which the intersection of the ways between the vines is one great characteristic, it is better to take *via* and *limes* as paths running in different directions which cut each other—'let every avenue with its intersected cross-path (or 'where it intersects the cross-path') square to a nicety.' Moreover, **secto** thus gets a real meaning, and also **quadret**, which must imply being 'square to' something.

The arrangement intended is that of the *quincunx* (see Dict. s.v. and the ∴ on dice), which was regularly used in drawing up troops for battle, thus—

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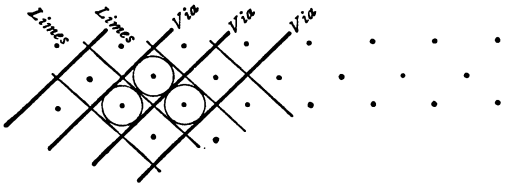
1st line *Hastati*	—	—	—	—	—	—	
2nd line *Principes*		—	—	—	—	—	
3rd line *Triarii*	—	—	—	—	—	—	—

The vines are to be arranged in exactly the same manner. Thus in the figure below the dots represent the vines, the thick lines the *viae*, and the thin the *limites*.



279. **longa, explicuit, campo, aperto**] All these words are important; it is only on open and level ground that this extended order is possible. **longa**: proleptic. **stetit agmen**, 'the line (of march) has halted,' and been drawn up into 'line of battle' (*acies* 281).

281. **derectae**] 'marshalled.' **fluctuat** depicts the 'waves' of light as the sun flashes on the 'glancing arms' (cf. *aere renidenti*) of the lines of troops. Homer describes the same effect by saying that 'the earth laughed' (Il. 20. 362 γέλασσε δὲ πᾶσα περὶ χθὼν | χαλκοῦ ὑπὸ στεροπῆς). Lucr. 2. 362, who is distinctly in Virgil's mind, has *aere renidescit tellus*, where *renidescit* is almost exactly γέλασσε.

282. **necdum horrida...**] 'nor yet do they confound the horrid fray.' The words bring out by contrast the point which Virgil wishes to emphasise; the vines are drawn up like an army *before* battle in disciplined array, while the god of war still wanders between the hosts (ἐν μεταιχμίῳ) uncertain when to give the signal for the fray.

284. **paribus numeris viarum**] 'with balanced regularity of paths.' For *numeris* thus used not of mere 'numbers' but of symmetry, proportion, harmony, cf. such phrases as *omnibus numeris absolutus, omnes numeros virtutis continet* (Cic. de Fam. 3. 7. 24), *in numerum, extra numerum, redigere in quadrum numerumque sententias* (Cic. Or. 61. 208), *numerosus hortus* (Col. 10. 6).

285. **animum inanem**] The epithet is not transferred from *prospectus*, as Conington takes it, but the 'empty mind' is satisfied or 'fed' with mere unsubstantial beauty. The vine-

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grower looks for substantial returns. Cf. 3. 3, where 'empty minds' are charmed by unprofitable tales from mythology.

286, 287. See sketch above. The *quincunx* method of planting not only allows each plant an exactly fair share of space ('earth gives to all equal support'), but also allows each more room than any other method, 'nor (otherwise, i.e. by any other method) will the boughs be able to stretch (equally) into empty space.' Assuming that each plant grows evenly in a circle, any one may test this by arranging a few pennies on the *quincunx* principle.

288—301. *The vine may be planted in a shallow trench, the supporting forest-trees need a deeper one; the oak especially strikes its roots far down, and so braves all tempests unshaken.*

288. **fastigia**] This word is used as (1) a gable, (2) height; then, inversely, (1) slope of a trench's sides, (2) as here, depth.

289. **ausim**] The subj. of modest assertion, cf. 338 n. For the form cf. *faxim, iussim;* Pub. Sch. Gr. § 54; Roby L. G. 291.

290. **altior...**] 'The tree is driven down deeper and far into the earth'; for *terrae* (=*in terram*) cf. Ecl. 8. 102 n.

291. **quantum...**] 'strikes with its root towards Tartarus as far as with its summit to the airs of heaven'; repeated Aen. 4. 445.

293. **hiemes**] 'storms.' **illam**: emphatic.

294. **multosque...**] 'and outlives many generations, seeing many ages of men roll past while it endures'; lit. 'causes to roll past by enduring,' the tree being said to *do* that which it *sees done.* Cf. Ecl. 9. 52 *cantando condere soles*='watch the sun set while singing.' The simple phrase *vivendo vincere* is found Plaut. Epid. 2. 1. 11; Lucr. 1. 202 *multaque vivendo vitalia vincere saecla;* 3. 948; Virgil elaborates it after his manner.

296. **tum**] Conington rightly remarks that *tum* here does not indicate a further point of time, but a fresh point in the description; cf. Ecl. 2. 49; Aen. 1. 164.

297. **ipsa**] i.e. the tree itself, the 'central trunk' as opposed to the minor branches; cf. the use of *ipse* 4. 274 of a flower's disc contrasted with its petals.

298—314. *Do not let your vineyard face west, and do not plant hazels in it, or take your cuttings from a top shoot or with a blunt knife. Never engraft the fertile olive on the wild for fear of fire.*

299. **corylum**] Doubtless injurious because of its large spreading roots. **flagella summa**: apparently not 'shoots at

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the top of the tree,' in which case *summa...ex arbore plantas* is pure tautology, but the young new wood at the end of each shoot, which is pruned off, but too soft and unripened for cuttings. Cf. line 28, where certain trees are referred to of which, unlike the vine, the *summum cacumen* if planted by the *putator* will grow; but these 'have no need of the root,' whereas the vine has 'a longing for the earth.'

301. **tantus amor terrae**] 'those shoots which grow nearest the earth, contract such a liking to it, that they take better to it.'—Martyn.

302—314. **insere**] 'engraft.' 'Do not,' says Virgil, 'engraft *wild* trunks of olive (i.e. with the fertile olive),' because if a fire occurs the wild olive burns freely, and consequently when this happens your trees, being burned *below* the graft, even when they begin to shoot again, can only produce wild olives. Some would read *olea*, 'do not engraft *wild* trunks (of the olive) with the olive,' but this seems no improvement.

Very many editors say that these precepts about *olives* are out of place here, for the olive is only regularly dealt with line 420. They therefore explain *insere*=*intersere*, 'do not plant wild-olive trunks (among your vines as supporters).' But apart from the fact that *insero* in this book is always 'graft,' while the confusion here with *intersere* three lines before is intolerable, these editors cannot possibly explain lines 312, 314 'when this happens, (they) have no strength from the root, and though cut cannot revive and grow green again from the soil as they were before; (but) only the bitter-leaved oleaster is left.' These words plainly contrast something *grafted* which cannot grow again, with something *not grafted* which is strong from the root and can therefore grow again. Conington says *valent*, sc. *vites*; but the vines are 'strong from the root' and may easily shoot again.

303. Note the slow stealthy movement of the line. Then **dedit** 306 marks the suddenness of the roar when the fire all at once breaks out among the foliage.

306. **secutus**, 'running along the wood.'—Conington.

308. **ruit**] 'whirls.'

310. **a vertice**] 'from the zenith,' κατ' ἄκρης, coming sheer down; cf. Aen. 1. 114 *ingens a vertice pontus.*

311. **incubuit**] 'has swooped down upon the woods, and the wind rolls the conflagration in masses before it.' **ferens** seems to partly govern *incendia* as well as *glomerat.* Others take it absolutely; cf. Aen. 3. 473 *vento ferenti;* 4. 430 *ventosque ferentes*, but even there *naves* is mentally supplied.

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312. **hoc ubi**] sc. *accidit*. **caesae**, i.e. when the burnt and charred wood is cut away. Cf. Job xiv. 7 'For there is hope of a tree, if it be cut down, that it will sprout again, and that the tender branch thereof will not cease.'

313. **similes**] i.e. they will no longer be *fertile* olives but *wild* ones.

315—353. *Winter planting is bad, for then the ground should be kept closed and the frozen earth will not cling to the roots. The true time for starting a vineyard is spring or early autumn, but above all spring, when genial rains fall, birds sing, and all nature revives, when days are bright and glorious as at the beginning of the world, and when there is some brief respite from the extremes of heat and cold. After planting manure and earth up your plants; put potsherds below them to give drainage, and a tile above to keep off storms.*

315. **nec tibi**...] i.e. let no one have such weight with you on account of his sagacity as to persuade you, etc.

316. **movere**] Some with fair authority read *moveri*; but 'let none persuade you that the earth is dug' gives no sense. The digging meant is with a view to planting.

317. **semine iacto**] 'when the (young) shoots are planted': the use of *iacio* seems borrowed from its common use in the phrase *iacere fundamenta*, rather than from the idea of 'scattering seed.'

318. **concretam**...] 'nor does it (winter) allow it (the young shoot) to fasten its frozen root to the soil.' Conington prefers to take *concretam*=*ita ut concrescat* (*terrae*) 'so that it may grow to be a part of it': for this active use of *concretus* cf. Aen. 6. 746 *concretam exemit labem;* Claudian 6 Cons. Hon. 77 *concreta radice tenacius haesit.*

319. **vere rubenti**] 'blushing,' 'bright,' cf. 4. 306; Ecl. 9. 40 *ver purpureum.*

320. **avis**] the stork, *ciconia.*

321. **prima**...] i.e. when autumn is just beginning to turn chilly, but before winter has begun. **aestas** in 322 includes autumn, being 'summer')('winter,' cf. θέρος)(χειμών. **contingit equis**, i.e. as he drives through the signs of the Zodiac.

323. **ver adeo**] Ecl. 4. 11 n.

324. **genitalia**] 'fertilising.'

325. **tum pater**...] Cf. Lucr. 1. 250 *postremo pereunt imbres, ubi eos pater Aether | in gremium matris Terrai praecipitavit, | at nitidae surgunt fruges....* 'From the Vedas to the *pervigilium Veneris*,' says Munro, 'poets and philosophers love

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to celebrate this union of ether and earth, ether as the father descending in showers into the lap of mother earth. The notion naturally had birth in warm climates, such as India, where the excessive rains at stated periods seem to bring the ether down in abundant rains, which at once quickened all things'; cf. Aesch. fragm. of Danaid. *ὄμβρος δ' ἀπ' εὐνάεντος οὐρανοῦ πεσὼν | ἔκυσε γαῖαν.*

326. **et omnes...**] 'and nourishes all growth mingling mightily with her mighty frame.'

330. **parturit...**] 'the teeming field yields increase, and beneath the warm breath of the Zephyr the plough-lands ungird their bosoms; in all things tender moisture abounds.' Throughout Virgil speaks of the fields as living beings; *laxant sinus* is partly literal, cf. 1. 44 *Zephyro putris se gleba resolvit*, partly metaphorical, cf. *zonam solvere* of brides.

332. **novos soles**] i.e. the sun of each day; for this use of the plural cf. Hor. Od. 4. 5. 7 *et soles melius nitent;* Catul. 5. 4 *soles occidere et redire possunt;* so elsewhere *lunae.* **novos**, 'new,' i.e. to the young plants.

336. **non alios**] i.e. just such days as spring alone now brings were universal in the 'golden age,' when the world was young.

338. **crediderim**] The perf. subj. of polite assertion; cf. 99 n. **ver illud erat...**, 'then 'twas spring, then the great globe enjoyed spring.'

340. **lucem hausere**] 'drank in the light.'

341. **terrea**] Nearly all MSS. give *ferrea*, but Lactantius (A.D. 250—330) read *terrea*, which is now generally accepted. The idea of men being sprung from the earth (cf. *αὐτόχθονες, terrigenae*) or made of earth (cf. Gen. ii. 7 'And the Lord God formed man of the dust of the ground') was common, and Lucr. 5. 789 seq. discusses the subject at length; cf. especially 5. 925 *at genus humanum multo fuit illud in arvis | durius, tu decuit tellus quod dura creasset*, a passage which Virgil clearly had in mind, his use of *duris* suggesting the same thought, viz. that men are 'hard' (i.e. strong, patient, enduring) because that is the character of the substance from which they are made. The rare word *terrea* would at once be corrupted to *ferrea* by copyists acquainted with the many legends about the 'age of iron.' The old commentators who read *ferrea* compare Hesiod's *νῦν γὰρ δὴ γένος ἐστὶ σιδήρεον* (W. and D. 176); but the quotation proves that the 'iron race' never existed at all in the early spring-time of the earth, which Virgil is describing, but are the late and decadent race among whom Hesiod lived.

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342. **sidera**] The stars are spoken of as living beings who, like men in the fields and beasts in the forests, roam and seek pasture in the sky; cf. Aen. 1. 608 *polus dum sidera pascet*, where they are compared to a flock of sheep; Ov. Met. 1. 73.

343. **res teneraе**] 'young creatures,' i.e. young plants (cf. Lucr. 1. 179 *vivida tellus | tuto res teneras effert in luminis oras*), but Virgil purposely uses language applicable to all living beings; so **hunc laborem**=all the toils and troubles of this world.

344. **caloremque**] Hypermeter; cf. 1. 295 n.

345. **exciperet**] The word suggests two ideas—(1) receiving in succession from some one, cf. *regnum excipere*; and (2) waiting to receive, welcoming, cf. the common *excipere hospitio*. When winter is left behind, spring succeeds, and then 'heaven's kindly welcome waits the earth.'

346. **quod superest**] A Lucretian phrase—'for the rest,' 'further'; cf. 4. 51. **premes**, 'plant'; cf. 4. 131. **virgulta**, 'young shoots' (cf. line 2 n.), probably of the vine, so that **quaecumque virgulta**='*whenever* you plant any,' for it is clear that so much care need not be taken '*whatever* young shoots you plant.'

348. **bibulum**] Servius takes this='porous,' and says it is sandstone, but more probably the stone is called *bibulus* because it helps the passage of water to the roots (cf. next line) and prevents the ground clogging up, which is also the object of the 'rough shells.'

350. **halitus**] Hardly of 'the evaporation of the water,' as Conington takes it, but literally='breath,' i.e. of the plant. The plant will be able to get nourishment (*inter enim labentur aquae*), then begin to breathe, and so soon 'pluck up spirits' (*animos tollent*). **iamque**..., 'and before now'; the word indicates that you would not have thought that there could ever have actually been found people to cover (*qui urguerent*) the young plants so carefully.

352. **hoc**] i.e. the covering them, which is a protection both against excessive rain and excessive drought.

354—361. *After planting dig and plough the ground; then prepare reeds, poles, etc., to support the vines.*

354. **diducere**] Most MSS. give *deducere*, which would describe 'earthing up,' but what follows shows that nothing of the sort is in Virgil's mind, and the compounds of *de* and *dis* are constantly confused, so that *diducere* 'break up' must be right.

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355. **capita**] 'roots'; so too Cato de R. R. 33 *circum capita addito stercus.* **iactare**, 'heave'; pictorial and also suggesting hard work, cf. **presso** and **luctantes**. The *pastinatio* described (259 seq.) *before* the vines are planted is to be repeated (*repastinatio*) after the planting. The *bidens* is a heavy two-pronged instrument, the back of which could be used as a hammer; cf. 400.

356. **aut**...] i.e. as an alternative, where there is more room. **ipsa**, i.e. not only corn-lands but even vineyards need ploughing.

358. The young vines were first trained on canes or smooth spear-like wands, then tied to stakes or stout fork-shaped supports, and so trained to finally 'climb the stages (lit. stories) to the topmost elms.' **tabulata** (361) describes the projecting branches of the elm rising one above the other like stories.

362—370. *Deal tenderly with the plants while young, merely thinning the leaves cautiously; when they have acquired strength, then use the knife with vigour.*

363. **parcendum teneris**] 'you must spare the young': personification. **dum se**...,'while the vine-shoot pushes joyously towards the sky, racing through the air with loosened reins.' The bold metaphor is copied from Lucr. 5. 786 *arboribusque datum est variis exinde per auras | crescendi magnum inmissis certamen habenis.*

365. **ipsa**] Probably neut. plur. 'the plants themselves,' as opposed to their leaves. Others say fem. sing. = *ipsa vitis;* Schaper = *ipsa aetas* 'its youth.' Some MSS. give *acies* 'the knife itself.'

366. **interque**] The leaves are only to be picked in places.

368. **tum** ..**tum**...**tum denique**] Emphatic: when the time does come, *then* great tenderness must be followed by great severity. **comas, bracchia**: perhaps top and side shoots.

370. **exerce imperia**] 'employ stern discipline and keep in the straggling boughs.' For *imperia* cf. 1. 99 n. Conington well quotes Shaks. Richard II. 3. 4

> 'Go thou, and like an executioner,
> Cut off the heads of too-fast-growing sprays,
> That look too lofty in our commonwealth.'

371—397. *The vineyards must be carefully fenced from cattle and wild beasts. The bite of the goat especially is fatal to the*

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vine, and for that reason it is sacrificed to Bacchus at his festivals both in Greece and Italy.

371—375. Cf. Ps. lxxx. 12, 13, where, after describing the planting and growth of the vine that was 'brought out of Egypt,' the Psalmist proceeds—

> 'Why hast thou then broken down her hedge:
> That all they that go by pluck off her grapes?
> The wild boar out of the wood doth root it up;
> And the wild beasts of the field devour it.'

371. **tenendum**] 'kept away.'

372. **inprudensque laborum**] 'inexperienced in trouble'; personification.

373. **indignas**] As often of that which is undeserved and so 'cruel'; cf. Aen. 6. 163 *indigna morte peremptum;* 11. 108 *quaenam vos tanto fortuna indigna, Latini, | inplicuit bello?*

374. **uri**] Described by Caesar B. G. 6. 28 as inhabiting the Hercynian forest and there = the Urochs, Auerochs, or 'giant bull'; here and 3. 532 perhaps = 'buffaloes.' **capreae**, 'roes' (not *caprae* as some MSS., for the 'goat' is purposely kept to the last); cf. Hor. Sat. 2. 4. 43 *vinea submittit capreas non semper edules.* **sequaces**, balancing **adsidue**, of the persistency of their attacks.

377. **gravis incumbens**] 'that broods heavily over'; cf. 1. 169 n. *incumbo* is here used like *incubo*, which is specially used of things malignant; cf. Sen. Thyest. 401 *illi mors gravis incubat;* Hor. Od. 1. 3. 31 *nova febrium | terris incubuit cohors*, and elsewhere with *nox, dolor, furor.*

379. **admorso**] In V. *stirps* is masc. when = 'a tree-trunk'; fem. when used metaphorically (Aen. 6. 684 *magna de stirpe nepotum*). Many MSS. here have *ad morsum, a morsu*, which seem corrections due to ignorance of this fact.

380. **non aliam...**] Cf. the epigram of Evenus (translated Ov. Fasti 1. 353), where the vine says to the goat

> *κἂν με φάγῃς ἐπὶ ῥίζαν, ὅμως δ' ἔτι καρποφορήσω*
> *ὅσσον ἐπισπεῖσαι σοί, τράγε, θυομένῳ.*

381. **et veteres...**] 'and of old plays advance upon the stage.' The *ludi* are *ludi scenici*, and Virgil thus brings 'tragedies' (*τραγῳδίαι* 'goat-songs') into connection with the goat and its crime, because it was in connection with the sacrifices and festivals of Bacchus that these were performed, having their origin in the rude songs and revelry of vintage celebrations. **proscaenia**: not our 'proscenium,' but the stage itself, which is in front of the *σκήνη* 'background' (cf. 3. 24 n.).

382. **praemiaque...**] 'and the sons of Theseus appointed

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prizes for wit....' Virgil alludes to the explanation of *τραγῳδία* as the song for which a goat was the prize; cf. Hor. A. P. 220 *carmine qui tragico vilem certavit ob hircum.* This explanation was common in antiquity, but now the word is generally referred to the goat-like appearance of the chorus, who were dressed as Satyrs.

pagos et compita: the words seem designed to pave the way for the transition to Roman festivals in line 385, as they obviously suggest the feasts called *Paganalia* and *Compitalia* held in Italy in January (Hor. Ep. 1. 1. 49). The festivals of Dionysus were certainly originally rural village festivals (cf. *Διονύσια τὰ κατ' ἀγρούς*), and Virgil possibly also thinks of *κωμῳδία* as rather derived from *κώμη* 'a village' than, as it should be, from *κῶμος* 'a band of revellers.' **ingeniis**: most MSS. give *ingentis.*

383. **Thesidae**] *Θησεῖδαι* (Soph. O. C. 1067) = 'the Athenians,' who are spoken of as 'children of Theseus'; cf. *Aeneadae* (Aen. 1. 157) 'followers of Aeneas,' *Dardanidae* 'Trojans,' and 'the children of Israel.'

384. **mollibus in pratis**] *λειμῶνες μαλακοί* Hom. Od. 5. 72. **unctos utres**: see illustration in Smith's Dict. Ant. s.v. *ἀσκωλιασμός*: the *ἀσκός* was made out of the skin of the sacrificed goat, and the game seems to have been to hop on to the skin and there maintain the balance. See too *cernualia* in Dict.

385. **Ausonii**...] The Ausones or Aurunci inhabited Campania, and do not seem to have any connection with Troy, but Virgil uses the adj. merely = 'Italian,' and in describing the inhabitants of Italy as 'settlers' and 'a race despatched from Troy,' he seems to have the story of the Aeneid already in his mind.

386. **versibus**...] These 'rude verses' are the *Fescennini versus* (perhaps in the 'Saturnian measure,' Hor. Ep. 1. 1. 157), which consisted of repartees exchanged between actors (*histriones*) at village festivals, and were considered to be the origin of Roman drama; see Livy 7. 2; Hor. Ep. 2. 1. 145.

387. **ora**] *πρόσωπα* 'masks.'

388. **Bacche**] It is impossible to say what particular feasts of Bacchus are referred to; the chief ones were the *Liberalia* on March 16 and the *Vinalia* on April 23 and August 19. Virgil merely connects these 'rude verses' with the merry-making which naturally attends harvest-homes, the vintage, etc., just as Horace does Ep. 2. 1. 139 seq.

389. **oscilla**] See illustrations, etc., in Smith's Dict. Ant.: every way they turned they spread fertility, cf. 392. The meaning of *mollia* must remain doubtful, see Ecl. 2. 50 n.:

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possibly the ancients connected it with *mobilis*, so that it may = 'swaying'; *pensilia*, Servius.

390. **hinc**] i.e. as a consequence of our worship.

392. **deus**] The god, that is, as represented by the *oscillum*. **honestum**: so Dryden (Alexander's Feast) describing Bacchus writes 'Flushed with a purple grace | He shows his honest face.'

393. **honorem**] Here the hymn sung in his honour.

394. **lances**] Cf. 194, which shows that they are for the *exta* mentioned 396.

395. **ductus**] 'led,' i.e. by a slack rope; not 'dragged,' for it was a bad omen if the victim went unwillingly.

396. **colurnis**] The adj. is contracted from *corylinus*. The hazel (*corylus*) is used to make spits because it, like the goat, is unfriendly to the vine; cf. 299.

397—419. *There remains the treatment of the (full-grown) vine, and this involves a ceaseless round of labour, digging, pruning, weeding, staking, tying, and the like.*

397. **ille**] The pronoun, as continually (like ἐκεῖνος), points forward: we say 'this.' Then *namque* picks it up and explains —'there is this further task required..., for (=that is to say).' **alter**: this 'second' task consists in the 'treatment' of vines when fully grown, for hitherto Virgil has dealt chiefly with preliminary matters, such as choice of ground, method of planting, rearing, and the like. For the dat. **curandis vitibus** cf. 1. 3 n.

398. **exhausti**] The neut. of the part. used for an abstract subst., cf. 3. 348 *ante exspectatum*, and in prose *opus est maturato, facto, consulto*, etc. The work is 'never ending, still beginning.'

399. The heavy **scindendum** with the repetition of the same form in *frangenda* and *levandum* emphasises the hard and recurring nature of the task. For the use of the back of the *bidens* cf. 355 n.

400. **aeternum**=adv., as Aen. 6. 401 617; see Ecl. 3. 63 n.

401. **redit...**] 'for husbandmen their toil when past returns in (lit. into) a circle, and (=while) the year over its own footprints rolls round into itself.' For **in orbem** cf. 'The trivial round, the common task.'—Hymns A. and M. 2.

402. **atque, (403) ac iam**] *atque* marks very close connection (cf. 1. 203; Ecl. 7. 7), and here by the use of *atque, ac* Virgil, in his quiet way, indicates the close sequence of the husbandman's labour. The round of toil and the revolving year (*annus*)

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coincide, 'and (so) at once, whenever the vineyard has shed its leaves..., at once then (*iam tum*) the eager countryman looks forward....' *olim cum* is put for *cum olim* (see 4. 421 n.), as in Plaut. Trin. 2. 4. 122 *primum omnium, olim terra quum proscinditur.*

404. **silvis...honorem**] Cf. Hor. Epod. 11. 6 *December... silvis honorem decutit;* Theocr. 8. 79 τᾷ δρυΐ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα.

406. **curvo Saturni dente**] i.e. the *falx* with which Saturn (*falciferi senis* Ov. Ib. 218; *unctis falciferi senis diebus* Mart. 11. 6. 1 of the Saturnalia) is regularly depicted as the god of agriculture. **relictam**: he has left it for a while after the vintage, but the moment it has shed its leaves, he resumes his attentions. Many strangely take *relictam* = 'stripped of its leaves,' e.g. Dryden 'ev'n then the naked vine he persecutes,' but *relictam* is clearly contrasted with *persequitur*. **attondens**: probably rightly explained of *root*-pruning (*ablaqueatio*), which took place immediately before the top-pruning, cf. Col. 4. 9 *ablaqueationem...sequitur putatio.*

407. **fingitque putando**] 'shapes with pruning' = 'prunes into shape.'

408. **primus...**] Cf. Cato de R. R. 5 *opera omnia mature conficias face. nam res rustica sic est: si unam rem sero feceris, omnia opera sero facies*, a passage which Virgil clearly has in mind, as in the same chapter it is said of the bailiff *primus cubitu surgat: postremus cubitum eat*, while the formal (198 n.) imperatives *fodito, cremato, referto, metito* are an exact reproduction of the same passage. **devecta**: carted *home*, as 207.

409. **vallos**] 'props' or 'poles' used in some way to support the fruit-laden vines, and stored up after the vintage to prevent them rotting.

410. **metito**] Here of the ingathering of the grapes; cf. 231 *messis*, 4. 231 *messis* of the 'honey-harvest.' **postremus**: that the grapes might be fully ripe. **bis...**: the two processes referred to are *pampinatio*, a general trimming of leaves and shoots, and *runcatio* weeding; each of these must be carried out twice a year.

411. **segetem**] 'the ground,' where the vines are planted; cf. its common use = 'corn-land,' e.g. 1. 47. **sentibus**: the word describes all that rough growth ('thorns and thistles,' Gen. iii. 18) which land produces when left untilled; cf. Lucr. 5. 206 *quod superest arvi, tamen id natura sua vi | sentibus obducat ni vis humana resistat.*

412. **uterque labor**] i.e. *pampinatio* and *runcatio*. **laudato...**: the connection of thought is 'Since vineyards need

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so much care, praise large estates, (but) cultivate a small one.' Notice the chiastic order in LAUDATO *ingentia* rura, *exiguum* COLITO, and also how the contrasted clauses are simply put side by side. The form of the precept is borrowed from Hes. W. and D. 643 *νῆ' ὀλίγην αἰνεῖν, μεγάλῃ δ' ἐνὶ φόρτια θέσθαι*, and the use of *laudare* should be compared with the Gk. *κάλλιστ' ἐπαινῶ* (*je vous remercie*) used in *declining* an offer. Columella (4. 3. 6) quotes an excellent story of a farmer who dowered his first daughter with a third of his vineyard, and got as big returns as before, and then gave his second daughter half the remainder, '*nec sic ex pristino reditu detraxisse.*'

415. **inculti**] Not inconsistent with *cura*: the willow-bed needs no cultivation, but you must be 'careful' about cutting it for withes.

416. **iam...iam...iam**] The repeated words emphasise the exultation of the vine-dresser that 'now' at last his work is over—an expectation which, as lines 417, 418 point out, is not to be realised. **falcem reponunt**, 'lay the pruning-knife aside,' i.e. no longer require its use.

417. **iam canit...**] 'now at their end the vine-dresser sings the completion of his rows'; the vine-dresser has reached the end of his last row, and breaks forth into song at the thought that his task is finished. Others render 'the last vine-dresser.' **antes** is said to be = *στίχοι, τάξεις*, and is apparently a military term, cf. Cato de Re Militari (quoted by Philargyrius) *pedites quattuor agminibus, equites duobus antibus duces.* The old reading was *extremos effetus* (the MSS. varying much), but *effetus* is a startling epithet for a vine-dresser, who may be imagined as weary, but certainly not as 'effete,' i.e. capable of no more vigorous work, whereas he is described in the next line as having to start work again at once. As well the idea of this *effetus vinitor* 'singing' is absurd.

418. **sollicitanda**] 'must be harassed,' 'allowed no rest.' **pulvisque...**: cf. Col. 11. 2. 60 *pulverationem faciunt, quam rustici occationem vocant, cum omnis gleba in vineis refringitur.* This process was to be carried out for the third time just before the grapes were ripe, this being supposed to afford protection against any dangers which the weather might cause, cf. Col. de Arb. 12 *pulveremque excitato. ea res et a sole et a nebula maxime defendit*, which shows that *pulvisque movendus* here is closely connected with the next line—'you must stir the dust' because the weather now causes anxiety, and you must adopt this protection against it.

420—457. *Olives, on the other hand, when once well rooted,*

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need no care, except occasional ploughing. So too fruit-trees need no attention. The woods also produce fruit and berries, the cytisus affords fodder and pines fuel; even willows and broom are useful. Look how Cytorus produces box-wood, Narex pitch, and the forests of Caucasus timber for every sort of work! The myrtle is good for spear-shafts, the yew for bows, the lime and box for turning and carving, the alder for boats. Are the Bacchic gifts of the vine better than these, or are they not rather often the cause of strife and bloodshed?

After emphasising the labour which the vine requires, Virgil artistically contrasts with it the many gifts which nature bestows on the husbandman without effort on his part, and so leads up to the enthusiastic description of their happy lot in 458 seq.

420. **illae**] Emphatic: they, as opposed to vines.

421. **exspectant**] 'look for'; personification.

423. **satis**] 'sufficiently' = without any aid of the husbandmen. Conington gives 'to the young plants,' cf. *sata* 350 (and this dat. is found 436; 1. 23, 106, 444), but the olives of which Virgil is speaking are not young; the young olives need care, while these are already established and only need ploughing between them to produce a crop. For the *dentale* cf. 1. 172 n.

424. **cum vomere**] 'along with the ploughshare'; the 'teeming crops' seem to accompany it. The phrase marks immediate sequence of cause and effect without the intervention of any other laborious processes.

425. **hoc**] 'therewith,' i.e. with ploughing; others give 'therefore,' 'on this account' = τῷ in Homer. **placitam** = *quae placuit*. **nutritor**: the deponent *nutrior* only occurs here. For the emphatic form of the imperative cf. 198 n. For the olive as a sign of peace cf. Aën. 8. 116 *paciferae ramum praetendit olivae*.

426. **sensere**] Personification: the fruit-trees (*poma*) '*feel* their trunks strong.'

429. **nec minus**] i.e. equally with the trees just mentioned. **nemus** = all trees which grow wild or in woods, as opposed to vines, olives, and fruit-trees which are grown in artificial enclosures.

430. **aviaria**] 'haunts' or 'homes of birds.'

431. **tondentur cytisi**] 'the cytisus is cut' or 'browsed on' (cf. 1. 15 *tondent dumeta iuvenci*). The *cytisus* is a flowering shrub (*florentem cytisum* Ecl. 1. 79; 2. 64) on which goats

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browsed eagerly (ib.), and which was also cut to feed cows on to increase their yield of milk (3. 394; Ecl. 9. 31).

433. **et dubitant...**] 'and do men hesitate to plant and devote care?' i.e. when nature is so lavish how can men fail to meet her bounty by doing their best? The line is an indignant outburst: as he contemplates nature's gifts the poet cannot understand how men fail to be enthusiastic about agriculture. **et** is the 'and' of indignant question; so *καὶ indignantis* in Gk.; cf. in English

> 'And shall they scorn Tre, Pol, and Pen?
> And shall Trelawney die?'

Cf. Aen. 1. 48; 6. 806 *et dubitamus adhuc virtutem extendere factis;* Cic. pro lege Man. 14. 42; 15. 45 *et quisquam dubitabit...?* This verse is wanting in the Medicean MS., and Ribbeck omits it.

434. **quid maiora sequar**] Closely in connection with what follows. Why should I go on to tell of larger and more important trees when even 'willows and the lowly broom' (line 12 n.) are still 'look you' (**illae**, cf. 3. 216 n.), in spite of their insignificance, of great use?

437. **Cytorum**] A mountain in Paphlagonia; cf. Catul. 4. 13 *Cytore buxifer*, and the adage πύξον εἰς Κύτωρον ἤγαγες.

438. **Naryciae**] Naryx was a town of the Opuntian Locrians on the Euboean Sea, of which Ajax, son of Oileus, was king; on their return from Troy some of his companions were said to have been wrecked on the coast of Bruttium in S. Italy, and to have founded Locri Epizephyrii. The district of Bruttium seems to have been famous for pitch.

439. **obnoxia**] 'dependent on'; these lands yield their produce independently of men's care.

440. **ipsae...steriles**] In opposition to *fetus* 442; in spite of their being 'barren' (i.e. not bearing fruit) they still 'yield increase.'

441. Notice the imitative character of the line, with the strong elisions before and after *Euri* and the iteration of sound in *franguntque feruntque*. **animosi**, 'with angry blasts,' the adj. clearly suggesting both ideas; cf. the common use of *animi* = 'anger,' and the connection of *animus* with ἄνεμος.

443. **cupressosque**] Hypermetric; cf. 1. 295 n.

444. **trivere**] gnomic perfect: 'men have before now' or 'often.' **tympana**, 'drums,' τύμπανα, i.e. solid circular wheels, see illustration in Smith's Dict. Ant. s.v. *plaustrum*.

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447. **at myrtus...**] cf. Aen. 3. 23 *densis hastilibus horrida myrtus;* 8. 817.

448. **Ituraeos**] A purely ornamental epithet. The inhabitants of Ituraea on the N. E. of Palestine were famous archers.

452. **missa Pado**] 'launched adown the Po'; the words give local colour and reality; Cic. Phil. 2. 8. 19. **nec non et apes...**, i.e. finally, in addition to all these benefits, trees afford bark for making hives (cf. 4. 33), or themselves when decayed provide a natural hive (cf. 4. 44).

453. **alvo**] So the MSS. (except Rom.) rightly, see 4. 34 n. Schaper, who reads *alveo,* points out that the synizesis of short ĕ, though common in the Aeneid, occurs only here in a Latin word (except *deinde*) in the Georgics.

454. **Bacchei̇a dona**] 'Bacchic gifts,' i.e. wine, the gift of Bacchus, who introduced the cultivation of the vine; but the peculiar adj. also suggests an idea of wild revelry (cf. *bacchor,* Βακχεύω, Βάκχειος) which is specially appropriate here.

455. **furentes...**] For the quarrel between the Centaurs and the Lapithae at the marriage of Pirithous, king of the latter, with Hippodamia, see Class. Dict. The subject is frequently treated in Greek art, as for instance in the sculptured metopes of the Parthenon designed by Phidias, and now in the British Museum, and on one of the pediments of the temple of Zeus at Olympia. Cf. Hor. Od. 1. 18. 7; 2. 12. 5; Ov. Met. 12. 210 seq.

458—474. *Happy indeed would husbandmen be did they but know their own blessedness; theirs is peace and plenty; they possess not splendour or luxury but they have repose, simplicity, and the gifts of nature to enjoy; their youth are hardy and reverent, and among them Justice lingered latest upon earth.*

458. **si...norint**] Kennedy says 'The use of *noverint* in protasis indicates that *futuros* is to be supplied with *fortunatos.* 'O how more than blessed will they be if they come to know it'='how blessed are they, and how will their bliss be enhanced by the full consciousness of it.'

459. **ipsa...fundit...facilem**] All emphasising the idea of free bounty; for *fundit* cf. Ecl. 4. 20 n.

460. **iustissima tellus**] 'the most righteous earth,' because she not only gives back the seed entrusted to her but gives it back often an hundredfold; cf. Phil. (Stob. 66. 15) δικαιότατον πρᾶγμ' ἐστὶν ἀνθρώποις ἀγρός: Xen. Cyr. 8. 3. 38 γήδιον... πάντων δικαιότατον· ὅ τι γὰρ λάβοι σπέρμα, καλῶς καὶ δικαίως ἀπεδίδου. At the same time *iustissima* is in strong contrast

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with *discordibus armis*: in the country is righteousness and peace, elsewhere might and discord prevail.

461. **si non**...] Imitated from Lucr. 2. 24 seq. **foribus superbis**, 'proud portals'; cf. Hor. Epod. 2. 7 *superba civium | potentiorum limina.*

462. **salutantum**] It was the duty of clients to attend the levee of their patron in the early morning (cf. Mart. 4. 8. 1 *prima salutantes atque altera conterit hora*), and this *salutatio* became one of the most irksome duties (*officia*) of the humble citizen or client. **vomit**, 'disgorges'; cf. the use of *vomitoria* for 'entrances' to theatres.

463. **nec**...] 'nor do they gape (in admiration) at doors inlaid with splendid tortoise-shell'; the nom. to *inhiant* is 'the husbandmen,' who never see such sights.

464. **inlusasque**...] 'and robes tricked (i.e. fancifully embroidered) with gold.' *inlusas*, for which some good MSS. give *inclusas* (= 'covered with'), suggests contempt; cf. *fucatur, veneno, corrumpitur.* **Ephyreïaque aera**: Corinthian bronzes were famous and highly valued by Roman collectors.

465. **Assyrio veneno**] 'Assyrian drugs,' i.e. Phoenician purple, 'Assyrian' being often used loosely for 'Syrian.' *venenum* need not necessarily have a bad sense (see Conington) but certainly suggests one, and there is exactly the same scornful use in Hor. Ep. 2. 1. 206 *quid placet ergo? | lana Tarentino violas imitata veneno.*

466. **casia**] Here the *tree*, cf. 4. 30 n. The 'use of clear (i.e. pure) oil' is not 'corrupted' with Oriental perfumes.

468. **latis otia fundis**] 'ease mid broad domains'; the phrase does not suggest the leisure which the owner of vast estates (*latifundia*) may enjoy, but the satisfaction of contemplating at ease a broad expanse of country as opposed to the feverish activity and confined life of cities.

469. **vivi**] 'natural' as opposed to artificial fountains; cf. 3. 449 *viva sulpura;* Aen. 1. 167 *vivoque sedilia saxo* 'seats in the natural rock'; 3. 688 *vivo saxo.* **Tempe**: the ideal valley of ancient poetry and so used = 'a valley,' cf. Cic. ad Att. 4. 15. 5 *Reatini me ad sua τέμπη duxerunt.*

470. **molles somni**] Cf. Ecl. 7. 45.

471. **non absunt**] Litotes. **lustra ferarum**: suggesting the delights of the chase.

472. **patiens operum**] Cf. 223 *patientem vomeris unci.*

473. **sacra deum, sanctique patres**] 'gods revered and sires reverenced,' i.e. obedience to the laws of duty (1) to God

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and (2) man, the commandment to 'honour thy father' representing the whole of the second table of laws. **extrema**...: the legend was that, as the human race gradually fell away from the virtues of the golden age, the deities gradually quitted earth, and that Justice (*Astraea;* Ov. Met. 1. 150 *ultima caelestum terras Astraea reliquit*) lingered until the last; Virgil here makes her 'as she quitted earth plant among husbandmen her latest footsteps,' because among them were found the last traces of primeval innocence. Cf. Ecl. 4. 6.

475—489. *For myself my first prayer to the Muses is that they would grant me to expound the secrets of nature, but if my blood runs too cold for such a task, then be it mine to woo ingloriously the fields, the rivers, and the forests.*

475. **me vero**...] For Virgil's poetic ideal cf. Ecl. 6. 31 n. **primum**: contrasted with *sin* 483; cf. the Gk. use of *μάλιστα μέν* followed by *εἰ δὲ μή*, where the first clause describes something eminently desirable but scarcely possible of attainment, and the second what is less desirable but possible. **ante omnia** strengthens *primum*, though some take it with *dulces*. **Musae**, i.e. not merely as the goddesses of song but also of learning and science, cf. *μουσική*, *Μουσεῖον*, and the derivation of *Μοῦσα* = *Μονσα*, *mens*.

476. **sacra fero**] 'I bring holy offerings' (cf. Aen. 3. 19; 5. 59), i.e. as their worshipper or priest (cf. Horace's description of himself Od. 3. 1. 3 as *Musarum sacerdos*).

477. **caelique vias et sidera**] A sort of hendiadys, 'the paths of heaven and the stars' being = 'the paths of the stars in heaven.' Virgil may have had particularly in mind the *Φαινόμενα*, an astronomical poem of Aratus (flor. 270 B.C.).

478. **defectus solis**] 'failings,' i.e. eclipses. Cf. Aen. 1. 742 *hic canit errantem lunam solisque labores*, where *solis labores* is exactly = *defectus solis*. Of course *defectus* and *labores* both describe exactly the same phenomenon, viz. a partial obscuration of the light of the sun or moon by the earth's shadow; but *defectus* 'failings' or 'fadings' describes it literally, while *labores* 'sufferings' gives it an imaginative or poetical character.

479. **alta**] Proleptic: 'the seas swell high bursting their barriers and again sink back into themselves (i.e. into their former place).' Thuc. 3. 89 notes the connection of great inroads of the sea in Euboea and elsewhere with earthquakes (*σεισμοί*, cf. **tremor terris**), and Virgil seems to indicate the same connection. For **obicibus** cf. Psalm civ. 9.

482. **tardis**] The 'slow' nights are those of winter, whose departure some 'delay checks,' just as something makes the

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winter suns 'hasten' to sink. In l. 32 *tardis mensibus* seems = 'summer months,' and Servius here gives *tarde venientibus, aestivis,* but this seems unnatural.

484. **frigidus**...] The allusion is to the famous saying of the poet-philosopher Empedocles *αἷμα γὰρ ἀνθρώποις περικάρδιόν ἐστι νόημα.* The heart was often regarded as the seat of intelligence (cf. *excors, vecors, φρήν, φρόνιμος*), and the materialistic school of Empedocles therefore connected the intellect with the supply of blood to it; cf. Goethe's phrase *ohne Phosphor kein Gedanke.* At the same time Virgil's phrase suggests a contrast with such ordinary ideas as 'poetic fire,' 'the fire of genius,' etc.

486. **amem**] i.e. not merely feel an affection for them but express it in verse. **o, ubi**..., 'O for the fields of Spercheus..., O for some one to place me in the cool vales.... !' It is difficult to say what is the exact grammar of this rapturous outburst; *o* marks a wish, and perhaps we may explain *o* (*sim*), *ubi*...*o* (*sit*), *qui*... 'O that I may be where..., O for some one to... !' The Spercheus is a river in South Thessaly flowing into the Malian Gulf through the rich plain of Larissa (Hor. Od. 1. 7. 11).

487. **bacchata**] 'traversed in their revels by.' Two points deserve notice—(1) the passive use of the deponent participle, for which cf. 1. 450 n., and (2) the use of *bacchor* transitively in the secondary sense 'traverse with revelry.' Cf. Aen. 3. 125 *bacchatamque iugis Naxon;* Eur. Ion 463 *παρὰ χορευομένῳ τρίποδι* 'honoured in dances.'

490—512. *Blessed indeed is he who can pierce the secrets of nature and trample beneath his feet the dread of death, but happy too is he who worships the rural gods. Ambition, strife and war, poverty and wealth do not move him. He lives in peace on the fruits of the earth, while others face the sea and the sword in the pursuit of wealth, or in their passion for applause pass through guilt to exile and disgrace.*

490. **felix**] = *εὐδαίμων,* much stronger than *fortunatus* in 458 and below in line 493. Undoubtedly in these lines Virgil is primarily thinking of Lucretius, whose special aim it was, following in the steps of his master Epicurus, 'to understand the nature of things' (Lucr. 3. 1072 *naturam...cognoscere rerum*), and by thus explaining their causes to 'trample under foot' superstition (Lucr. 1. 78 *religio pedibus subiecta*) and banish the fear of hell (Lucr. 3. 37 *et metus ille foras praeceps Acherontis agendus*). At the same time the language will also bear a wider application to Epicurus himself or any great teacher of the same school.

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491. **fatum**] here = 'death,' which according to Epicurus 'concerns us not a jot,' since when we are dead we have wholly ceased to be; cf. Lucr. 3. 830 seq.

492. **strepitum**] Probably of the cries of the damned; cf. Aen. 6. 557 *hinc exaudiri gemitus et saeva sonare | verbera.* **avari,** because it seizes upon all men; cf. Is. v. 14 'hell hath... opened her mouth without measure.'

495. **populi fasces**] i.e. the honours which the people can bestow; see Dict. Ant. s.v. *fasces.* Throughout this passage the two things which are chiefly contrasted with rural peace and contentment are ambition and avarice. **non purpura regum | flexit,** i.e. kings in all their splendour cannot excite his hopes or fears. Neither people nor princes have any power over him; like the 'just man' in Horace (Od. 3. 3. 2) *non civium ardor prava iubentium, | non vultus instantis tyranni | mente quatit solida.*

496. **et infidos**] Closely connected with what precedes: ambition leads to contention, setting brother against brother. There is also a reference to the civil wars and the division which they caused in families; cf. Lucr. 3. 70—72. For the opposite picture cf. 533 *Remus et frater.*

497. The Dacians had sided with Antony, and the Dacian prince Cotiso was defeated by M. Crassus 30 B.C. (Hor. Od. 3. 8. 18 *occidit Daci Cotisonis agmen*); but they formed a constant source of uneasiness (Hor. Od. 3. 6. 13 *paene occupatam seditionibus | delevit urbem Dacus;* Sat. 2. 6. 53 *numquid de Dacis audisti*), and were not reduced to a Roman province until Trojan conquered them A.D. 101—106.

498. **res...**] i.e. domestic and foreign policy. The 'crumbling monarchies,' such as Armenia, which in a condition of semi-independence under titular princes formed a large portion of the Roman Empire, were by their feuds and internal disorders a cause of constant anxiety to Roman statesmen.

499. The countryman neither knows the 'pain of pity' nor the curse of 'envy,' because in the country there are neither poor nor rich. His good fortune consists not in being without pity but in having no pitiable people around him. There is no 'selfish indifference' (Conington) in the first part of the line, nor is Virgil 'unwilling to assign pity to the rustic,' as Servius puts it, but he simply states that he is spared the pain of witnessing the wretchedness of the poor. **habenti**= τῷ ἔχοντι 'the rich.'

501. **ferrea iura**] 'iron laws'; the phrase suggests both their hard character and also the bronze tablets on which they

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were set up; that these actual metal tablets are in Virgil's mind is clear from his use of **vidit**.

502. **insanumque...**] See Class. Rev. Oct. and Dec. 1896. 'The "mad forum," the flat paved space filled with its seething crowd, is actually present to Virgil's inner eye; and as part of the same picture, the vast mass of the great Record office (*tabularium*) across its upper end, a silent background to the shouting orators and surging mob below.'—J. W. Mackail. This *tabularium* was attached to the temple of Saturn and contained all public records; it was the visible symbol of Rome's world-wide activity and empire.

503. **caeca**] 'unknown.'

504. **penetrant...**] '(others) explore the halls and thresholds of kings,' i.e. become courtiers. *limina*, like our word 'ante-chamber,' suggests the idea of waiting to be admitted, cf. Hor. Epod. 2. 7 *superba civium | potentiorum limina;* Pers. 1. 108. Some take *regum* = 'great men,' 'patrons,' as it often is in Horace (e.g. Ep. 1. 7. 37), but this use of the word seems conversational and unheroic.

505. **hic petit**] 'one assails a city with ruin.' Professor Seeley suggested to Conington that Virgil here glances at Caesar, in 507 at Crassus, and 508 at Pompey (cf. Lucan 1. 133 *plausuque sui gaudere theatri*), and doubtless as he wrote the poet had some such figures before his mind, but his sketch of them is clearly not designed to admit of exact identification. Kennedy gives for 505—6 Cinna, Marius, Sulla, Catiline; for 507 Lucullus, Crassus; for 508 Hortensius, Cicero; for 510 Pompey and his partisans.

506. **gemma**] 'in a jewelled cup'; cf. Aen. 1. 728 *hic regina gravem gemmis auroque poposcit | inplevitque mero pateram.* **Sarrano** = Tyrian, the Hebrew name for Tyre being Tsor or Zor.

507. **incubat**] 'broods over'; cf. Aen. 6. 610 *aut qui divitiis soli incubuere repertis.*

508. **hic...**] 'one is dazed and spellbound by the Rostra (i.e. by the speakers there), another all agape the applause enraptures that redoubles again and again through the theatre from people and senators.' **stupet, attonitus, hiantem** all express the poet's scorn for such a man. The *cunei* are the 'wedge-shaped blocks' into which the rows of seats were cut up by the gangways; see Dict. of Ant. s.v. *theatrum.*

509. **enim** seems to be here merely a strongly affirmative particle emphasising *geminatus*, cf. 104 *neque enim;* Aen. 8. 84 *quam pius Aeneas tibi enim, tibi, maxima Iuno | mactat* = 'to thee, even thee'; and the common use of *enimvero.* Some

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make *geminatus enim* or *geminatus...patrumque* an explanatory parenthesis, supplying *est*.

510. **gaudent perfusi**] An imitation of the Gk. construction with a participle after verbs of 'feeling,' 'knowing,' etc.—'they rejoice to steep themselves'; cf. Aen. 2. 377 *sensit medios delapsus in hostes*; 12. 6 *gaudet excutiens*; 12. 82, 702.

513—542. *Meantime the husbandman ploughs the ground, and the year yields him increase of fruit and flocks, of corn and oil and wine. He has loving children and a chaste wife, while on holidays he joins in rural feasts and sports. Such was the life of the old Sabines, and so Rome became the fairest thing on earth; such a life did Saturn lead on earth in the age of gold before the clash of arms was heard. But enough; my course is done.*

513. **dimovit**] Perfect; while all the evils just described have been going on he has quietly pursued his ploughing.

514. **hinc...**] 'hence (comes) his year's task'; it is in ploughing that he finds the chief part of his work, his work comes to him from the plough.

515. **meritos**] A beautiful epithet. Cf. 3. 525.

516. **nec requies, quin...**] Just like *nec mora ulla est, quin...* Ter. And. 3. 4. 14; lit. 'nor is there any respite but that the year overflows.' As soon as the work is done the reward follows.

519. **venit hiemps: teritur**] The omission of *cum* before *venit* gives great vigour. Cf. Hor. Sat. 2. 6. 48; 2. 7. 68 *evasti: credo, metues*; and perhaps Aen. 1. 572 *vultis et his mecum pariter considere regnis: | urbem quam statuo vestra est*, where, however, many make the first clause a question. **Sicyonia**: because Sicyon was famous for olives.

520. **glande...**] Late in the year pigs were sent into the woods to feed on the fallen acorns, and they returned home when winter began, 'joyous' and fat with their feast.

521. **ponit**]=*deponit*, cf. 403, or rather perhaps 'presents,' i.e. on the table, this use of *ponere*='serve up at a meal' being common, e.g. Hor. A. P. 422 *unctum recte qui ponere possit*. **autumnus**: mentioned out of its natural order after winter in order to bring in the description of the 'mellow vintage ripening on sunny rocks' as a climax.

522. **mitis in...**] For the peculiar order of this concluding line cf. 1. 468 n. and 540 below. **saxis**, i.e. the rocks on which the vines are planted in terraces; cf. 377.

523. **pendent circum oscula**] 'hang around his kisses' or, possibly, 'his lips.'

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524. **domus**] 'the housewife.' **ubera**...: bringing out the idea of 'plenty'; cf. *pingues* and *laeto*.

527. **fusus**] 'stretched.'

528. **cratera coronant**] Cf. Aen. 3. 525 *magnum cratera corona | induit inplevitque mero*, which shows that actual crowning the bowl with a garland is described, although the Homeric *κρατῆρας ἐπεστέψαντο ποτοῖο* (Il. 1. 470), from which the phrase is taken, is now explained 'filled full the bowl,' *ἐπιστέφεσθαι* retaining the original meaning of the root of *στέφω=stipo*, our 'stuff.'

530. **certamina ponit**...] One of the ambiguous phrases which Virgil loves, the words meaning first 'set up a mark for their rivalry or an elm,' but also suggesting the idea 'establishes a contest' (*ἀγῶνα προτίθησιν*).

532. **Sabini**] The accepted type of a sturdy simple mountain race; Cic. pro Lig. 11 calls them *florem Italiae ac reipublicae robur;* cf. Hor. Od. 3. 6. 38.

533. **Remus et frater**] The accepted type of internal union as opposed to civil strife. Cf. Aen. 1. 291 *Remo cum fratre Quirinus | iura dabunt.*

534. **scilicet**] 'assuredly,' giving stately emphasis to the preceding words, cf. 1. 282. If the pause is put after *crevit* the whole rhythm of the passage is spoiled and the jingle of *scilicet* et is intolerable. **rerum pulcherrima**, 'the fairest city on earth,' *rerum* being literally 'of things that are'; cf. Hor. Sat. 1. 9. 4 *dulcissime rerum* 'dearest in the world'; Ov. Met. 8. 49 *pulcherrime rerum*, where the gender of *dulcissime* and *pulcherrime* shows that *res* is not to be supplied here with *pulcherrima.*

535. **septemque**...] 'and with her ramparts enfolded in one the seven hills'; the line is repeated Aen. 6. 783, and marks the all-embracing unity of Roman empire of which Rome enfolding the seven hills is the symbol.

536. **etiam**] 'moreover'; so too in 539. **Dictaei regis**, i.e. Jupiter (cf. 4. 151), who overthrew and succeeded Saturn.

537. **inpia**] The ox as the friend of man (cf. 515) was not allowed to be slain and eaten in ancient times (cf. the similar view held in India); Columella 6. Pref. 7 (*bos*) *laboriosissimus hominis socius in agricultura, cuius tanta fuit apud antiquos veneratio ut tam capital esset bovem necuisse quam civem;* Cic. de Nat. D. 2. 63.

538. **aureus**] because his was the age of gold. Hence *aureus* is often used in Latin to describe what is perfect; cf. Hor. Od.

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1. 5. 9 *te fruitur credulus aurea ;* 2. 10. 5 *auream mediocritatem* 'the golden mean' ; 4. 2. 23 *aureos mores.* Saturn, although identified with Kronos the father of Zeus, is really a purely Italian deity, the 'god of sowing' (*sero, satum*) and the husband of *Ops* 'plenty,' who was supposed to have once dwelt in Latium, whence he disappeared (cf. Latium from *lateo*), the golden age of agriculture disappearing with him.

541. **spatiis**] 'in our course,' the word literally being= 'laps' (cf. στάδιον and 1. 513). The end of Book I. exhibits a similar comparison of the poet and his work to a charioteer eager to end his course triumphantly in the race.

GEORGIC III

Now I will tell of cattle and the deities who guard them. The idle legends of heroic song are all hackneyed and I must essay my own path to fame. Hereafter I will lead the Muses in triumph from Helicon to Italy, and, holding high festival in his honour with games and pageants, will rear a temple to Caesar, the gates of which shall show his mighty victories, while around shall be placed the statues of his great forefathers and sculptured images of conquered frenzy, strife, and guile. Meantime I must pursue the task that thou, Maecenas, hast ordained ; yet soon will I gird me for my loftier theme.

1. **te quoque**] The First Book deals with agriculture, which is under the guardianship of Ceres ; the Second with trees, and especially the vine, which is sacred to Bacchus : now Virgil says that he will sing of 'thee *also,* O mighty Pales, and ...,' i.e. he will proceed to deal with cattle, which are under the care of these deities. **Pales** : Ecl. 5. 35 n.

2. **pastor ab Amphryso**] i.e. Apollo Νόμιος, see Ecl. 5. 35 n. It is very rarely that an adverbial expression like *ab Amphryso* can be joined to a noun in Latin, whereas in Greek and English it is easily effected by the use of the article—ποιμὴν ὁ ἀπὸ Ἀ. 'the shepherd from A.' Cf., however, 2. 243 *dulcesque a fontibus undae ;* Aen. 7. 647 *Tyrrhenis asper ab oris ...Mezentius ;* Prop. 6. 6. 37 *Longa mundi servator ab Alba ;* Ov. Am. 2. 6. 1 *imitatrix ales ab Indis ;* Liv. 1. 50 *Turnus Herdonius ab Aricia.* **silvae...Lycaei** : the haunts of Pan 'guardian of sheep' ; cf. 1. 16.

3. **cetera, quae...**] 'other themes that might have charmed with song' : *tenuissent* is potential. **vacuas** : Virgil claims that

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his subject will give not only empty pleasure but solid benefit; cf. 2. 285 n.

4. **vulgata**] 'hackneyed,' 'commonplace.' **aut Eurysthea**...: the subjects mentioned in 4—8 are the stock subjects for epic verse. **durum**: as imposing his twelve labours on Hercules (Aen. 8. 291).

5. **inlaudati**] 'not praised,' by litotes = 'accursed'; cf. *infelix* 37; 1. 88 *inutilis* 'baneful'; 4. 479 *inamabilis* of the Styx and so = 'hateful'; Aen. 3. 707 *inlaetabilis* 'most mournful'; 1 Cor. xi. 22 ἐπαινέσω ὑμᾶς ἐν τούτῳ; οὐκ ἐπαινῶ. Busiris was a king of Egypt who sacrificed strangers on the altar, but was slain by Hercules.

6. **cui non dictus**] sc. *est*, 'by whom has not the (tale of) Hylas been told?' The dat. of the agent after a perfect pass. is so common that there is no likelihood in the rendering 'to whom has it not been told?' Moreover line 8 shows that Virgil is thinking not of readers but writers—'every one has sung of Hylas, and I *too*....' For *Hylas* see Ecl. 6. 43. **Latonia Delos**: it was in Delos that Leto became the mother of Apollo.

7. **Hippodame**, or Hippodamia, was daughter of Oenomaus king of Elis, who, being informed that he would be killed by his son-in-law, refused to give her in marriage except to a suitor who should beat his invincible horses in a chariot-race. Pelops effected this by the aid of Myrtilus, charioteer of Oenomaus, who secretly took out the linch-pins from the wheels of his master's chariot. The 'ivory shoulder' of Pelops refers to the story that his father Tantalus killed him and served up his flesh to the gods, who however detected the fraud and restored him to life, replacing with ivory a portion of his shoulder which Demeter had inadvertently eaten.

8. **temptanda**...] 'a path must be essayed whereby I too may have power to soar aloft from earth and float triumphant on the lips of men.' The words *virum volitare per ora* are from the famous epithet which Ennius wrote for himself,

nemo me lacrumis decoret, nec funera fletu
faxit cur? volito vivu' per ora virum,

where *volito* seems to describe the movement of a living but disembodied spirit (Aen. 6. 293, 329; Cic. Rep. 1. 17. 26 *speremus nostrum nomen volitare et vagari latissime*) and *per ora* = 'around' or 'on the lips'; cf. Aen. 12. 234 *ille quidem ad superos...succedet fama vivusque per ora feretur;* Sil. It. 135 *ire per ora | nomen in aeternum;* also the common phrases *in ore esse hominum, vulgi*, etc. Some however render 'before the faces,' and say that the poet is thinking of himself as a

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bird which soars in the sight of all (cf. Hor. Od. 2. 20), but this seems less natural.

Virgil here distinctly asserts his determination to rival Ennius, the father of Latin poetry, by one day attempting a theme far loftier than his present one. This future poem (which subsequently, in a much altered shape, became the Aeneid) he proceeds to describe in an allegory (10—39), in which, instead of speaking of himself as writing a poem, he speaks of building a temple of which Caesar is to be the deity and on which all his exploits will be displayed in sculpture.

10. **primus**] i.e. I shall one day write a Latin poem such as has not been attempted before, and such as will show that the Muses have quitted Helicon for Italy. This line again contains a literary reminiscence of the famous description of Ennius by Lucretius as 'the first to bring down from Helicon to Italy an imperishable crown' (1. 117 *qui primus amoeno | detulit ex Helicone perenni fronde coronam | per gentes Italas hominum quae clara clueret*). The word *primus* must not be interpreted too strictly, for of course Ennius was the first writer of a Roman epic poem, but it is customary for poets to claim that their work is novel, the 'first' attempt of the kind, etc.; cf. Lucr. 1. 927 *avia Pieridum peragro loca nullius ante | trita solo. iuvat integros accedere fontis;* Hor. Od. 3. 30. 13 *princeps Aeolium carmen ad Italos | deduxisse modos;* Milton P. L. 1. 16 'things unattempted yet in prose or rhyme.'

Conington explains *primus* of Virgil's being the earliest *rural* poet, but there is no reference here (as there is 2. 175) to either the Bucolics or the Georgics; the reference is clearly to an epic poem and to a poem not yet begun, cf. **modo vita supersit**, the antithesis to which is *interea* line 40.

11. **deducam**] 'lead in triumph'; cf. *victor* 9, *palmas* 11, *victor* 16, and for this use of *deduco* Hor. Od. 1. 37. 30 *invidens | privata deduci superbo | non humilis mulier triumpho.*

12. **Idumaeas palmas**] In Greece a branch of palm was carried by victors in the games, and the practice was introduced at Rome 293 B.C. (the *triumphator* also wore a *toga palmata*), so that *palmas*=rewards of victory; and for **referam** cf. Aen. 4. 93 *spolia ampla refertis;* 10. 862 *spolia...referes.* The palms of Idumaea and Palestine were celebrated (Hor. Ep. 2. 2. 184 *Herodis palmetis pinguibus;* Judges i. 16), but the adj. here is merely an *epitheton ornans* and by no means in place.

13. **de marmore**] with *ponam*, 'will set up in marble,' though *templum de marmore* 'a temple of marble' might stand; cf. line 2 n. and Aen. 4. 457 *fuit...de marmore templum;* 5. 266 *geminos ex aere lebetas.* It was common for Roman

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generals to vow a temple to some deity in case of victory, and Virgil describes himself as fulfilling such a vow after leading the Muses in triumph home. The temple which he sets up to Caesar at Mantua by the Mincius is to be a counterpart of the temple of Zeus at Olympia by the Alpheus.

16. **Caesar erit**] i.e. there shall be a statue of Caesar, corresponding to the famous chryselephantine statue of Zeus by Phidias at Olympia.

17. **illi**] Ethic dat. and emphatic: 'in *his* honour.' **Tyrio...**: the *toga praetexta* with a broad border of purple was worn by the presiding magistrate at the games. **conspectus**: used strictly of one 'on whom every eye is turned'; cf. Hor. A. P. 228 *regali conspectus in auro nuper et ostro.*

18. **ad flumina**] 'beside the stream'; cf. Ecl. 6. 64. Virgil will 'drive a hundred chariots' as being the founder of the games and so causing them to be driven.

19. **mihi**] Ethic dat., 'to oblige me,' and so 'at my behest.' **lucos Molorchi**: i.e. the Nemean games, see Class. Dict. s. v. *Molorchus.*

20. **crudo**] i.e. made of raw untanned hide; see a description of these brutal weapons studded with lead Aen. 5. 401 seq. and the bronze of a boxer found at Rome in 1855 (Frontispiece to Lanciani's Rome).

21. **tonsae olivae**] Cf. Aen. 5. 556 *tonsa corona;* 774 *caput tonsae foliis evinctus olivae.* The phrase describes a wreath 'close clipped' and 'trim' with the larger leaves removed. The olive-wreath was worn in sacrifice, cf. Aen. 5. 774; 6. 808 *quis procul ille autem ramis insignis olivae | sacra ferens?* where *sacra ferens* corresponds to *dona feram* ('will bring offerings') here.

22. **iam nunc...iuvat**] By this emphatic 'now even now' and the change from the future to the present *iuvat* the poet depicts himself as carried on into the future and already doing that which he prophesies he will hereafter do. An exactly similar use of *iam nunc* occurs Hor. Od. 2. 1. 17.

24. **vel scaena...**] lit. 'or (to see) how the background divides while the side-scenes revolve.' There were two sorts of 'scene,' the one *ductilis* which formed the background and which was removed by being drawn out from opposite sides (*discedere*), the other *versatilis* which consisted of two triangular prisms, one on each side of the stage, which revolved (cf. *versis*) and on the three faces (*frontes*) of which were presented (1) a landscape, (2) a street, and (3) an interior. Thus to

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change this scene it was necessary to withdraw the background and give the side-scenes a turn.

25. The curtain drew up instead of coming down; hence the 'inwoven Britons' are said to 'raise' it, because as it rose the figures worked on it would seem to be drawing it up after them. The Britons are a stock illustration of the extent of Roman victories as dwelling at the ends of the earth (*ultimos Britannos* Hor. Od. 1. 35. 30).

26. **in foribus**] The great folding-doors of temples often had their panels ornamented with scenes executed in relief; cf. the description of the doors of Apollo's temple Aen. 6. 20—33. Gold and ivory were constantly used by the ancients in combination for all kinds of artistic work, statues, doors, beds, chairs, etc.; so Cicero (Verr. 4. 56. 126) speaking of the temple of Athene at Syracuse says *valvas magnificentiores, ex auro atque ebore perfectiores, nullas unquam in ullo templo fuisse;* Prop. 3. 24. 12.

27. **Gangaridum**] A people living near the mouth of the Ganges. They represent the Oriental forces who fought under Antony at Actium, cf. 2. 171 n. **victoris arma Quirini**: the victorious arms (1) of Rome, (2) of Augustus, of whom, as the second founder of Rome, Quirinus is the accepted type.

28. **undantem**...] 'billowing with war and flowing with full flood.' The Nile is supposed to sympathise with and share in the rising of Egypt under Cleopatra. So Hor. Od. 2. 9. 22 says that the subject Euphrates *minores volvere vertices*, and cf. Trench's lines 'Alma, roll thy waters proudly.' **magnum fluentem**: acc. of *magnus fluens* (=πολὺς ῥέων, see 1. 163 n.); Horace has dat. of a similar phrase Sat. 1. 7. 28 *multo fluenti*= πολλῷ ῥέοντι Dem. de Cor. § 136.

29. **navali**...] i.e. *columnae rostratae*, which were ornamented with the brazen beaks (*aes navale* here=*rostra*) of conquered vessels. See illustration in Smith's Class. Dict. s.v. *columna.*

30. **pulsumque Niphaten**] Niphates is a mountain in Armenia, and the mountain is said to be 'routed' because the inhabitants were. Representations of the rivers and mountains of a conquered country were regularly carried in triumphal processions, so that the phrase 'a conquered mountain' or 'river' seemed less harsh than it does to us.

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31. **fidentemque...**] The sudden onset of the Parthian cavalry ('of equal dread in flight or in pursuit,' Milton P. R. 3. 306) and the showers of arrows which they had been trained to pour into the enemy while riding away had been fatally experienced by the heavy Roman legionaries under Crassus on the sandy plains of *Charrae* 53 B.C., and the frequent allusions to the subject in Roman writers show how strongly it had impressed itself on their memory. Cf. 4. 314; Hor. Od. 2. 13. 17 *sagittas et celerem fugam | Parthi;* also Shakespeare Cymb. 1. 5. 20 'or, like the Parthian, I shall flying fight.'

The language here must be compared with Hor. Od. 2. 9. 18

nova
cantemus Augusti tropaea
Caesaris et rigidum Niphaten
Medumque flumen gentibus additum
victis minores volvere vertices...

The words of both poets are too precise for the vague language of prophecy, and we know that Augustus went to the East 21 B.C., and in 20 B.C. sent an expedition into Armenia under Tiberius and recovered from the Parthians the standards lost by Crassus, receiving the personal submission of Phraates. It seems clear therefore that, although the Georgics were written 37—30 B.C., yet Virgil revised them and added these lines shortly before his death 19 B.C.

32. **diverso ex hoste**] 'from far-separated foes,' i.e. foes who lived in the far East and the far West, the two opposite 'coasts' (cf. *ab utroque litore* 33) of the Roman world, which comprises the countries round the Mediterranean from the coast of Spain to that of Syria and Palestine. The Roman poets regularly celebrate the victories of Augustus over the Cantabri in Spain 27—25 B.C. as the accepted counterpart of his victories in the East.

33. **triumphatas**] Many intransitive verbs take an active force in a secondary sense, and from *triumpho* 'triumph' *triumphatus* is commonly used = 'triumphed over,' 'led in triumph,' e.g. Hor. Od. 3. 3. 43 *triumphatis...Medis.*

34. **spirantia signa**] 'statues that breathe,' i.e. seem alive; cf. Aen. 6. 847 *excudent alii spirantia mollius aera.*

35. The *gens Iulia,* into which Augustus had been received as the adopted son of C. Julius Caesar, traced their legendary descent to Iulus, son of Aeneas, and so to the Trojans and Tros the grandson of Dardanus, who was son of Jupiter (hence 'a race descended from Jove') and Electra; see the genealogy in Hom. Il. 20. 215 seq.

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36. **Troiae**...] Apollo helped to build the walls of Troy, and so is spoken of as 'founder of Troy'; cf. Hor. Od. 3. 3. 65 *ter si resurgat murus aeneus | auctore Phoebo.*

37. **invidia infelix**...] 'accursed Envy shall fear...,' i.e. shall be *represented* as fearing, as about to suffer punishment. After the victories of Augustus over his *foreign* foes have been depicted, there is to be added a symbolical representation of *domestic* discord quelled. 'Envy'=all those who regarded the new empire with jealous and malignant eyes. In Od. 3. 4. 65—80 Horace describes the enemies of Augustus under the figure of the rebellious giants who, for warring against heaven, suffer the torments of the damned, and the similarity between that passage and this is too great to be accidental.

38. **angues**] Ixion seems to have been bound to his wheel with snakes.

39. **inmanem**] 'awful'; a vague adj. of which Virgil is especially fond when describing the mysterious terrors of the underworld; cf. Aen. 6. 418, 576, 582, 594, 598. **non exsuperabile saxum**: 'the unconquerable rock' which Sisyphus (the type of 'guile,' Σίσυφος=σοφός reduplicated) continually endeavours to roll up a mountain, and which continually rolls back again; Homer's λᾶας ἀναιδής Il. 4. 521.

40. **interea**] 'meanwhile,' i.e. until he can approach the loftier task, which he hopes to accomplish 'so but life remain' (10). **sequamur**, 'let me pursue,' as the subject of my Muse, and also because he would thus be following the commands of Maecenas.

41. **intactos** implies (1) that the wooded glades in which the cattle roam are still 'virgin' and undefiled by the axe, (2) that rural poetry was a theme still untouched in Latin poetry; cf. Lucr. 1. 927 *integros fontes.* **tua iussa**: acc. in apposition to the sentence; 'let me pursue a rural theme—a pursuit which is thy command.'

42. **en age**...] A formula of exhortation and encouragement, which Virgil addresses to himself or to his 'mind,' which he has just spoken of—'up then! break through dull delays, with mighty shouts Cithaeron summons (thee)....' Cithaeron was famous for its pastures and hunting, and Virgil imaginatively describes the cries (*clamor*) of the hunters as a summons to him to take up his 'pursuit' or task, which is especially concerned with animals and their haunts.

44. **Taÿgeti canes**] Spartan hounds were famous, cf. 345, 405; Shakespeare Mid. Night's Dream 4. 1. 124 'My hounds are

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bred out of the Spartan kind.' Epidaurus was in Argolis, which was famous for horses, cf. Hom. Il. 2. 287 ἀπ' Ἄργεος ἱπποβότοιο.

45. **et vox**...] 'and a cry redoubled by the assenting murmur of the groves echoes back.' The woods re-echo the summons addressed to the poet and so express their approval of it.

46. **accingar dicere**] 'I will gird myself to tell of': *dicere* is the prolative inf. (4. 10 n.) after *accingar* in the sense of 'prepare,' 'make ready.' *accingar* is a true middle (Ecl. 1. 54 n.): it does not describe *girding up* the loins for active exertion (*succingar*), but *girding on* armour for action, e.g. Aen. 2. 671 *hinc ferro accingor rursus.*

48. **Tithoni**...] 'as Caesar is distant from the early origin of Tithonus.' Tithonus, son of Laomedon, was not one of the ancestors of Caesar, so that we cannot translate 'from his first ancestor Tithonus,' but he was a Trojan and is therefore mentioned as one of Caesar's kindred whose name suggests a remote antiquity at the first dawn of history.

49—59. *For breeding horses or oxen the choice of the mother is all-important.* The points of a good cow are then detailed.

49. **miratus**] 'coveting.' **palmae**: strictly a wreath of wild olive (κότινος) was the reward at Olympia, but see 12 n.

51. **corpora**] Emphatic: it is for their 'shape' or 'frame' that he should select them. **matrum**: also emphatic, because it is the choice of the *mother*, not of the sire, which needs especial care. **optima**: notice that this adjective, prominently placed first, really qualifies the whole of the clauses down to *aures* 55. It is parallel to *nec mihi displiceat* 56: 'best is..., nor would one displease me.' **torvae**, 'grim-loooking,' 'fierce.'

52. **turpe**] 'ugly.' It must be remembered that the cattle are bred for ploughing (*fortes ad aratra*), so that strength is what is desired, and this a big ugly head indicates. Virgil copies the points he enumerates from Varro de R. R. 2. 5, who has *latis frontibus* (Columella *latissimis frontibus*).

54. **tum longo**...] Supply *cui*: *tum* (*optima est forma bovis*) *cui nullus*... 'further one which has no limit to its length of flank.'

55. **pes etiam**] Perhaps Virgil emphasises this point because he here differs from Varro, who says *pedibus non latis.*

56. **nec mihi displiceat**] Parallel to *optima* 51, and not contrasted with it. It merely introduces some fresh qualities of a first-rate cow, and not the description of a second-rate animal. Virgil does not mean 'the best cow is so and so, although we may be contented with another sort,' but 'the best cow has

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such and such marks and the following qualities too are very excellent ones.' **maculis et albo**: Hendiadys, 'with spots and white' = 'with white spots,' cf. 2. 192 n.

57. **aspera cornu**] 'fierce with its horn,' i.e. given to butting, a sign of temper and vigour.

59. **vestigia**] 'footprints'; as it walks its tail sweeps the prints its feet have just made.

60—71. *The age for breeding lasts from four to ten, but begin early for life is short. You must also continually renew your breeding stock.*

60. **aetas**...] 'the age to bear maternity and lawful wedlock'; in the jurists *iusta aetas* is the age at which a girl may lawfully be married. For *aetas pati* cf. 2. 73 n.; for the hiatus in *pati hymenaeos* cf. Ecl. 3. 63 n.

62. **cetera**] sc. *aetas*.

63. **interea**] 'meantime,' i.e. during the years mentioned in lines 61, 62, which are opposed to 'the rest of their life,' which has just been described as useless.

64. **solve mares**] 'let loose the males,' i.e. among the herds. **mitte...primus**, 'be the first to send your cattle to wedlock,' because, as explained in 66—68, the prime of life is so short. For *primus* cf. 2. 408.

65. **atque**...] 'and supply young animals one after another for breeding.' **suffice**, 'supply,' i.e. to take the place of those which keep growing old and worn out.

66. **optima**...] 'each fairest day of life to hapless mortal beings flies first' or 'fastest.' These famous lines illustrate Virgil's 'pessimism' and have been continually quoted, but are perhaps more effective as a quotation than in their actual connection. Possibly *aevi* is gen. after *miseris* 'unhappy in their life,' cf. Pliny Pan. 58 *miseros ambitionis;* 1. 277 n.

67. **subeunt**] 'steal on'; the word suggests insidious approach.

68. **labor**] 'pain' or 'suffering'; cf. Aen. 6. 277, where 'Death and Pain' (*Letumque Labosque*) are placed together at the entrance of the underworld. **rapit**, 'hurries off (as its victims),' 'makes its prey.'

69. **semper**...] Cf. Varro R. R. 2. 5. 17 *delectus quotannis habendus et reiculae reiiundae.* Every breeder knows the importance of perpetually weeding out and replacing.

70. **semper enim refice**] 'for always be renewing.' The argument is this—'you will always be wanting to change some

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of your old cows for young ones, *for* continual renewal is essential to prevent a herd degenerating.' Instead, however, of writing *semper enim reficienda* (*corpora matrum*), Virgil vigorously writes *semper enim refice.*

Servius says that *enim* has no force, while Pierius makes it =*itaque* and has been followed by many editors; but (1) 'for' cannot='therefore,' and (2) 'you will always desire to change some of your cattle; *therefore* renew them' is not sense.

ne post..., 'lest afterwards (i.e. when too late) you regret your losses, anticipate them and secure new stock'; *subolem*=the young stock which takes the place of the old.

72—74. *The qualities required in a stallion—action, courage, shape, etc.*

73. **tu modo**] The pronoun gives strong didactic emphasis to the injunction, which is further strengthened by *modo.* **quos in spem**..., i.e. the stallions which are 'reared (*submittere*, cf. 159, Ecl. 1. 46) in the hope of a race.'

74. **praecipuum**...] 'devote (to them) especial pains even from their youth'; for *a teneris* cf. the common *a puero, a pueris* 'from boyhood.'

75. **continuo**] probably with *in arvis*, cf. 1. 60 n.—'from the first while yet in the fields.'

76. **et mollia crura reponit**] 'and puts its feet down again lightly.' Many curious views are taken of this phrase, e.g. that *re-* indicates alternation, 'moves lithe his alternating legs,' or frequency, 'lays fast to the ground.' As a matter of fact Virgil had just described the foal as walking 'proudly' and therefore picking up its feet well; he now describes the beautiful elasticity with which it puts them down. There is nothing more noticeable about a young thoroughbred (*pecoris generosi pullus*) than the clean way in which it picks up its feet and the lightness with which it puts them down.

The phrase is from Ennius, who says of cranes *perque fabam repunt et mollia crura reponunt;* cf. too Xen. de Re Equestri 10. 14 *τὰ σκέλη ὑγρὰ μετεωρίζει.*

77. **primus**] Emphatic: he has the spirit to lead the others along a road, etc. **viam**: cognate acc.

80. **argutum**] 'clean-cut,' cf. 1. 143 n.

82. **color deterrimus albis**] On the other hand cf. Hom. Il. 10. 437, where the horses of Rhesus are *λευκότεροι χιόνος θέειν δ' ἀνέμοισιν ὁμοῖοι*: Aen. 12. 84 *qui candore nives anteirent cursibus auras;* Hor. Sat. 1. 7. 8 *equis praecurreret albis;* Plaut. As. 2. 2. 12 *nam si se huic occasioni tempus subterduxerit | nunquam edepol quadrigis albis indipiscet postea*, the last two

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passages showing that the phrase 'with white horses' was proverbial as indicating speed. The apparent contradiction may be explained easily enough, because the Homeric horses are *divine* animals and from the familiar description of them there would grow a traditional treatment of white horses as fast. No one seems to have ever seen a white race-horse.

83. **tum, si qua...**] Compare carefully the description of the war-horse Job xxxix. 19—25.

84. **micat...**] 'he pricks his ears and quivers in his limbs'; for *micat* see 439 n. **auribus** is abl. of instrument, **artus** acc. of respect.

85. **collectumque...**] 'and snorting rolls beneath his nostrils his gathered fire.' The ardour for the fray which gathers in his breast has its physical expression in the hot breath which he can no longer check but sends rolling through his nostrils. Cf. Eur. Alc. 509 πῦρ πνέουσι μυκτήρων ἄπο: Lucr. 5. 29 *et Diomedis equi spirantes naribus ignem*; and for *volvit* Byron The Destruction of Sennacherib 'And there lay the steed with his nostrils all wide, | but through them there rolled not the breath of his pride.' *premens* has strong MS. authority for *fremens*, but 'confining his gathered fire he rolls it beneath (?=within) his nostrils' seems strange.

86. **iactata**] 'when tossed'; after he has given it a toss it falls on the right side.

87. **duplex spina**] Cf. Xen. de Re Equestri 1. 11 ὀσφὺς (loins) ἡ διπλῆ τῆς ἁπλῆς καὶ ἐγκαθῆσθαι μαλακωτέρα καὶ ἰδεῖν ἡδίων, where L. & S. (s.v. ὀσφύς) say that 'this διπλῆ ὀσφύς, so called from the furrow that runs down the back, is inaccurately rendered *duplex spina* by Varro and Virgil.' Varro's words (2. 7. 5) are *spina maxime duplici; sin minus, non extanti*, which shows that he means a depression along the back over the spine. Benoit quotes from Molière Les Fâcheux 2. 7 *le rein double* in the description of a good horse.

88. **solido**] Emphatic: strength and soundness of the hoof were eminently necessary when horses were unshod, and this quality would be ascertained by its 'deep ring' when it struck the ground. Cf. the Homeric κρατερώνυχες ἵπποι: Is. v. 28 'their horses' hoofs shall be counted like flint.'

89. **talis...**] 'Such was....' Virgil seeks to lend dignity to his subject by referring to the famous horses mentioned in epic poetry. Castor and Pollux were the sons of Tyndareus and Leda, who dwelt at Amyclae in Laconia, and the two horses Xanthus and Cyllarus were presented to them by Neptune. They were the patrons of the *equites* at Rome; see the descrip-

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tion of 'the proud Ides of Quintilis' in Macaulay's Battle of Lake Regillus. Frequently Castor is described as the great horseman and owner of Cyllarus, while Pollux is a boxer.

91. **Martis equi biiuges**] Hom. Il. 15. 119. **currus Achilli**: Hom. Il. 16. 148; his charioteer was Automedon and his horses Xanthus and Balius. For *currus* of the horses cf. 1. 514 *neque audit currus habenis;* 4. 389 *piscibus et curru* ('team') *bipedum metitur equorum;* so below 268 *quadrigae.*

92. The story was that Saturn was in love with the nymph Philyra but, being discovered by his wife Ops, escaped by changing himself into a horse.

95—122. *Cease to use a sire directly he shows signs of disease or decrepitude. Youth and spirit, a good pedigree, and proved prowess are required. Alike for racers and war-horses, however, youth and spirit are above everything; former feats and high breeding cannot make up for their absence.*

95. **hunc**] The stallion described in the previous lines.

96. **abde domo**] 'shut him up indoors and pity not his disgraced age,' i.e. do not, because your want of consideration will bring disgrace upon his old age, therefore show pity and leave him loose among the herd. The rendering 'and have pity on his not dishonourable age' gives a forced sense to the Latin and is contrary to the whole meaning of the passage, which clearly is that you must deal sternly and pitilessly with an old and useless horse.

97. **frigidus...**] 'when old he lacks fire for love and vainly performs ungrateful toil; when too he comes to battle, as often..., so his fury is idle.'

99. **ut quondam**] cf. 4. 261 n.

100. **notabis**] Fut. of command.

101. **hinc**] 'afterwards'; youth and spirit come first but after them other qualities are also needed (see Summary). **prolem parentum**, 'the race of their parents,' i.e. their parents' pedigree. This seems simpler than to render 'other offspring of their parents,' as though Virgil recommended an inquiry into the racing career of any 'own brother' they possessed.

102. **cuique**] i.e. in each case when selecting a horse.

103. **nonne vides, cum...**] Virgil takes advantage of the reference to a race in 102 to introduce a graphic description of one which is imitated from Hom. Il. 23. 362—372. He speaks of the contest as actually taking place before his eyes, and draws his readers' attention to it with the vivid question *nonne vides?* (cf. 250; 1. 56).

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campum corripuere: the same phrase occurs Aen. 5. 144, cf. Aen. 5. 316 *corripiunt spatia;* 1. 418 *corripuere viam.* The chariots as they dash forward seem to 'seize' or 'devour the plain.' The perfect marks the sudden start in strong contrast with *ruunt,* which describes their continuous movement after starting. For the *carceres* see 1. 512 n.

105. **exsultantiaque...pulsans**] Repeated Aen. 5. 137. For **pulsans** cf. Il. 23. 370 *πάτασσε δὲ θυμὸς ἑκάστου | νίκης ἱεμένων.* **pavor,** 'fear,' here expresses nervous excitement; if it be from *pavio, παίω,* then it merely means 'throbbing,' not necessarily of fear. **haurit** describes the excitement as causing a 'drain' on the heart, a sense of exhaustion.

106. **illi**] i.e. the drivers, the *iuvenes* of 105. **verbere torto,** 'with whirling lash.'

107. **dant lora**] 'let loose the reins'; lit. 'give' them, as we speak of 'giving' a horse its head. **volat vi...,** 'fiercely flies the glowing axle'; *vi* is used like a pure adverb.

108. **iamque humiles...**] Cf Hom. Il. 23. 368 *ἅρματα δ' ἄλλοτε μὲν χθονὶ πίλνατο πουλυβοτείρῃ, | ἄλλοτε δ' ἀΐξασκε μετήορα.* The ancient chariots, having small rude wheels, would certainly not run easily but jump considerably. Homer expresses this simply and naturally, but Virgil, in copying him, exaggerates and spoils: it is certainly unnatural to say that the charioteers 'lifted aloft seem carried through empty air and rise to the breezes.'

111. **umescunt...**] 'they are wet with the foam and breath of the pursuers.' The race is so close that the horses of one chariot are on a level with the charioteer of another, and cover him with foam. Cf. Hom. Il. 23. 380; Soph. El. 718.

112. **curae**] dat., 'is for a care' = 'is a care.'

115. **frena...gyrosque dedere**] 'introduced reins and manœuvres.' *gyrus* does not merely mean a 'ring' (for training horses) but any wheeling movement, and the reference here is clearly to military evolution, as the next lines show; cf. Tac. Germ. 6 *nec equi variare gyros in morem nostrum docentur;* Luc. 1. 425 *optima gens flexis in gyrum Sequana frenis.* Pelethronium is a part of Mt. Pelion.

116. **inpositi dorso**] i.e. riding as opposed to driving (*rotis insistere* 114).

117. **gressus...**] 'roll' or 'round his proud paces': the horseman (*equitem*) is said to do what the horse he rides does, the transition from the one to the other being rendered easier by the intervening *insultare solo,* which would apply equally to both, and helps to lead the mind from the rider to the steed.

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From *glomus* 'a ball' *glomero* = 'form into a ball,' and so here describes an action by which the foot is not thrown directly forward (as in an American trotter) but moved in a circular manner with a great deal of show (as in park horses, 'with extravagant action'). Cf. 192.

118. **aequus**...] 'equal is the trouble in either case (i.e. whether, like Ericthonius, you want good chariot-horses for racing, or, like the Lapithae, good chargers); equally (in either case) do the trainers seek for a horse that is young and also spirited and swift, although he (i.e. the other horse, the old one who is to be rejected, see 95) has often routed the foe and boasts Epirus as his country....'

labor is not so much the task of *training* good racers and chargers as the whole task of procuring them, in which training only takes a secondary place and breeding the foremost. **magistri** is strictly 'trainers,' but it is not for training but for breeding purposes that they look out for a young and vigorous animal. The distinction between breeders and trainers, which is familiar to us, was probably unknown to Virgil, and he speaks of the two classes and their 'work' (*labor*) as identical. Hence some confusion has arisen, because, after the description of Ericthonius training racers and the Lapithae chargers, *labor* looks as if it meant the labour of training only, whereas it is much more general, and the use of *magistri* where we should certainly say 'breeders' adds to the difficulty.

120. **ille**] 'the other horse,' i.e. the old horse described at the commencement of the paragraph. This use of *ille* is, however, very striking, and it has been suggested that lines 120—123 should follow line 96.

121. **Epirum**] noted for its horses, cf. 1. 59. Mycenae was the capital of Ἄργος ἱππόβοτον (Hom. Il. 2. 287).

122. **Neptuni**...] 1. 12 n.

123—137. *After selecting a sire feed him well, but the broodmares must be kept poor.*

123. **sub tempus**] 'towards the time,' 'when the time draws near.' **instant**, 'they press on,' i.e. those who are breeding horses, the nom. being understood as with the other verbs in this paragraph.

124. **inpendunt curas...distendere**] 'devote their care to fill out'; the inf. depends on the idea of 'desire' or 'endeavour' contained in *inpendunt curas*; cf. 4. 10 n. **denso pingui**, 'with firm fat'; cf. 1. 127 n.

125. **pecori dixere maritum**] 'appointed lord of (lit. for)

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the herd.' The phrase is stately, and the use of *dixere* recalls such expressions as *dictatorem, consulem, aedilem dicere.*

127. **ne blando**...] 'lest he be unable to triumph over his joyous task and (consequently) weak offspring reproduce the leanness of their sires.'

129. **ipsa...armenta**] i.e. the mares. **volentes**, 'purposely.'

130. **nota**] The signs of 'desire' (*voluptas*) are observed (*nota*) by the herdsmen and then they at once diminish the food.

132. **cursu**...] 'they harass them with gallops and weary them with the sun,' i.e. they give them hard exercise in the sun to make them sweat.

133. **gemit**] The floor 'groans heavily as the crops are threshed,' because the threshing instruments (*tribulaque traheaeque* 1. 164) groan as they are dragged over it; cf. 183 *tractuque gementem | ferre rotam.* Virgil seems in error in fixing so late a period as the threshing season for sending mares to be covered, See Martyn.

138—156. *Let the brood-mares be free from work or strong exercise and allowed to graze in quiet pastures in the morning and evening, but not at midday, for then the gadfly worries them.*

138. **rursus**...] 'On the other hand care of the sires begins to sink (i.e. diminish) and that of the mothers to take its place, when they roam heavy with young towards the ending of the months.' Editors all place a full-stop after *incipit* and a comma after *errant*, but the sentence *rursus...incipit* must contain some reference to the time when this change in the 'attention' (*cura*) required from the breeder takes place, just as in the next paragraph when this 'attention' is again transferred from the mothers to the young the time is defined by *post partum* (151), which exactly corresponds to *exactis...errant* here. For *rursus* introducing a paragraph which is contrasted with what has gone before, cf. Hor. Ep. 1. 2. 17. It is possible also to take *rursus* with *cadere*='fall back,' cf. Plaut. Mil. 4. 4. 15 *a summo ne rursum cadas.*

139. **exactis**...] The 'months' are the months of pregnancy, which are now nearly 'completed.' **errant**: because they should be turned out in the fields.

140. **non illas...quisquam...sit passus**] '*them* (emphatic =when in this critical condition) let no one permit....' For *non* in prohibitions cf. 1. 456 n. Most take the subj. as

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'potential,' e.g. Sidgwick '"no one would suffer," a gentle way of saying "must not,"' but it is clearly the subj. perfect of prohibition, cf. 404 *nec fuerit.*

141. **saltu superare viam**] Conington says 'probably to be coupled with what follows, and taken as cleaving, i.e. leaping out of, the road.' No doubt *saltu superare* can = 'jump over,' but jumping over a road is a curious feat, and certainly not the same as leaping out of a road. Probably the phrase simply describes racing along a road with leaps and bounds such as would be very prejudicial to a pregnant animal.

142. **carpere prata fuga**] 'scour the meadows in flight,' 'career over the meadows.' *carpere* (like *corripere* 104 n.) is very frequent in the poets with such words as *iter, viam, terram, mare* in the sense of 'pass over,' often with the additional idea of speed, the ground, etc., being described as 'plucked' or 'laid hold of' by that which passes over it; cf. 191, 324, 347.

143. **pascunt**] 'they (the owners) feed them,' or 'turn them out to graze.' Many MSS. give *pascant,* which could only mean 'let the mares graze,' but this would require *pascantur.*

144. **ubi...tegant**] The subj. because *ubi*=*ut ibi*: places are to be selected of such a nature that they afford plenty of shelter.

145. **saxea umbra**] Cf. Is. xxxii. 2 'the shadow of a great rock in a weary land.' **procubet**: a graphic word describing the shadow 'lying stretched out' along the ground; cf. 334 *nemus accubet umbra.*

147. **plurimus volitans**] The use of *volitans* for 'a winged insect' is peculiar, such substantives being usually found only in the plural, e.g. *animantes, natantes, volantes.* Its gender is probably determined by that of *asilus.*

148. **oestrum**... certainly cannot mean that the Greeks have 'rendered' (*vertere*) the Latin word *asilus* into Greek by οἶστρος, for οἶστρος is as old as Homer (see next note). It seems needful therefore, with Conington, not to press *vertere,* and to suppose that Virgil means merely 'the Greeks have a different name for it, viz. οἶστρος.' Seneca states (Epist. 6. 6. 2) that *asilus* was in Virgil's time quite an archaic word, and this fact may explain why the Greek name of it is also given; Varro's term for it (2. 5. 14) is *tabanus.*

The grammarian Nigidius Figulus says that its Greek name was originally μύωψ, but that the Greeks afterwards *magnitudine incommodi* οἶστρον *appellarunt*; but to explain here 'changed its name (from μύωψ) and called it οἶστρος' is impossible.

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149. **acerba sonans**] 'harshly whizzing'; Lucr. 2. 410 uses *acerbus* of the sound of a saw—*serrae stridentis acerbum*. For *acerba*=adv. cf. 1. 163 n. Martin quotes from Vallisnieri (Prof. of Medicine at Padua, 1723) a description of the *assillo*, as he calls it, which 'has two membranaceous wings with which it makes a most horrible whizzing.' It also possesses a very powerful sting, which serves the purpose of depositing an egg in the wound which it creates; within this wound the egg is hatched, and subsequently the worm feeds. **quo tota...**: cf. Hom. Od. 22. 299, where it is said of the terrified suitors—

οἱ δ' ἐφέβοντο κατὰ μέγαρον βόες ὡς ἀγελαῖαι,
τὰς μέν τ' αἰόλος οἶστρος ἐφορμηθεὶς ἐδόνησεν.

150. **furit...**] 'the air is maddened with their bellowings'; cf. Aesch. S. c. T. *δοριτίνακτος αἰθὴρ ἐπιμαίνεται.*

151. **sicci**] Many Italian streams dry up in summer, but the adj. here also suggests that the animals have no chance of obtaining relief from their tormentors by plunging into the stream. The Tanagrus is a river of Lucania.

152. **monstro**] 'hateful,' 'horrible creature'; cf. 1. 185 n.

153. **Inachiae iuvencae**] i.e. Io, see Class. Dict. s.v. **pestem meditata**, 'devising a plague.'

154. **mediis fervoribus**: not 'midsummer heat,' but 'during the midday heat,' as line 156 shows.

157—178. *Calves must first be branded and then looked over to see which are to be reared for breeding, which for sacrifice, and which for farm labour. The first two sorts may be left to graze, but the latter must be carefully trained* (163—173) *and also well fed from the first and allowed all their mother's milk.*

157. **post partum**] Just as towards the end of their pregnancy the breeder must turn his attention from the sires to the mothers (137, 138), so after parturition his attention is again transferred to the calves. In the last paragraph Virgil quietly passed from the consideration of horses with which he began (cf. 141, 142) to that of cattle, and so prepared the way for this paragraph, which deals wholly with young cattle, while he reserves the treatment of young horses for the succeeding one (179—207).

158. **notas et nomina gentis**] Cf. Aen. 3. 344, where *notas et nomina* is used of the mysterious 'signs and symbols' which the Sibyl marks on leaves. *nomen* is not a 'name,' but used with reference to its derivation from *nosco* for 'any mark by which a thing is known' almost=*nota*, the whole phrase being ='marks by which to distinguish their race' or 'the herd to which they belong.'

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159. **pecori habendo**] 'for keeping up the herd,' i.e. for breeding purposes; cf. 73. For the dat. cf. 1. 3 n. From the general sense of *notas et nomina gentis inurunt* some verb such as 'mark' or 'distinguish' must be supplied to govern *eos*, the unexpressed antecedent of *quos*.

160. **aut scindere terram**] 'or which (they wish) to cleave the earth.' The construction is slightly changed; *quos* is acc. after *submittere* and *servare* but before *scindere* and *invertere*.

161. **horrentem**] 'rough,' probably before ploughing, either with weeds or the old stubble. Others make the word proleptic —'so that it is rough with its broken clods.'

162. **cetera**] This word refers to what follows and not to what precedes: the rest of the herd (i.e. those intended for breeding or sacrifice) may be left to graze, but those that are to be used for ploughing must be taken in hand at once. Some editors, not seeing this, put a full-stop after *herbas* and say that *cetera* means 'those not branded or set apart for any special purpose.' But surely all are branded, and the three classes mentioned include all the cattle there are.

163. **tu**] Emphatic personal emphasis giving a strong didactic tone; cf. 73. **ad studium**..., 'whom you shall mould for the pursuits and employment of husbandry.'

164. **hortare**] 'encourage,' the word being a regular one in connection with education, e.g. *studii tibi et hortator et magister* (Cic. de Or. 1. 55), *studiorum hortator* (Quint. 10. 3). **vitulos** is emphatic: you must prepare for their education while they are still calves. Columella (6. 2) says that you must not begin to break them in (*domare*) 'before the third year,' but adds that even while calves (*vituli*) you should accustom them to being handled and tied up. When they are being actually broken in he calls them *iuvenci* or *buculi*, and certainly *vitulos* cannot describe animals three years old, so that either Virgil uses the word loosely or, more probably, in his use of *hortare* he is thinking of these preliminary steps which precede the breaking in and are 'an entering on the path to it' (*viamque insiste domandi*), just as in 182—186 he describes preliminary training of the same kind for a colt as soon as it is weaned. Hence a full-stop should be placed after *aetas* 165, not a comma as in Conington.

165. **faciles animi iuvenum**] As in *hortare*, so here he speaks of them as young children. **faciles**, 'easily dealt with,' 'docile.' **mobilis**, 'pliant.'

166. **circlos**] Only here, by syncope from *circulus*; cf. *vinclum*, *saeclum*, *periclum*.

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168. **ipsis e torquibus**...] 'join them in pairs fastened together from the collars themselves,' i.e. without any yoke being used. They are merely to be fastened together by a band passing 'from' one of these light 'necklets' (*torquibus*= *laxos...circlos* 166) to the other. **aptos** is really part. of an obsolete verb *apio* or *apo*, and very often has a strictly participial force = 'fastened,' 'suspended,' even in prose, e.g. *ex virtute una omnis vita apta est.*

170. **atque illis...ducantur**] 'and let unloaded wheels now (i.e. at this stage of their training) be drawn by them.' *illis* is dat. of the agent, cf. Ecl. 4. 16 n.

171. **summo pulvere**] The wheels as carrying no weight (*inanes*) would only leave traces (*vestigia*) 'on the top of the dust.'

172. **post**...] Cf. Hom. Il. 5. 838 *μέγα δ' ἔβραχε φήγινος ἄξων* | *βριθοσύνῃ.*

173. **aereus**] 'brass-plated.'

174. **interea**...] The meaning of *interea* is defined by *indomitae*: 'meantime to the young cattle before they are broken in' you must supply the best fodder, and even, earlier, before they are weaned, see that they get all their mothers' milk.

175. **vescas**] See 4. 131 n.

176. **frumenta sata**] 'young corn.' **manu**: emphasising the personal attention required, cf. 395 n. **nec tibi**..., 'nor shall your newly-calved cows after the fashion of our sires fill the snowy pails': Virgil condemns the traditional practice (*mos patrum*, for which cf. Ecl. 3. 30) of milking cows under such circumstances.

179—208. *Foals intended for chargers or racing must be broken in to the sight and sound of arms, to draw noisy wheels, and to being handled. In the fourth year they must be put through their paces and practised in galloping at full speed, while they may also then be fed up well, although before breaking this would have rendered them unmanageable.*

180. **praelabi**] After *studium*, 'eagerness for war...or to glide beside'; *praelabi* expresses the easy rapid movement of the racing chariot.

181. **Iovis in luco**] The Altis or sacred grove of wild olives (*ἄλσος ἀγριελαίων ἐν ᾧ τὸ στάδιον* Strabo 7 c. 353), in which the race-course was situated. It is by the Alpheus about 300 stades from Elis, in the district of Pisa (*ἐν τῇ Πεισάτιδι*).

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182—186. 'At weaning it is highly expedient to put a cavasin on colts and lead them about a few times. A few lessons at this early age, when they are easily controlled, saves a world of trouble afterwards.'—Encycl. Brit.

183. **tractuque...**] 'and endure (the noise of) the wheel as it is dragged.'

188. **audeat**] The old reading was *audiat*, which has only very weak authority. The conjecture *gaudeat* is needless: the acts mentioned doubtless need no real 'daring,' but any one who has seen a nervous colt will know that he thinks himself very plucky when he first performs one of them.

189. **invalidūs etiamque...**] 'while weak and still trembling, still ignorant of life.' For the scansion cf. Ecl. 1. 38 n. **etiam** is used = *et iam*, cf. Aen. 6. 485 *etiam currus, etiam arma tenentem* of the dead who 'still retain their arms.'

190. **at...**] Supposing the colt born in the spring, this would mean at the commencement of its fourth year. We rashly run two-year-olds, but the chariot-race would be a severer strain than modern racing.

191. **carpere...**] 'let him presently begin to pace a ring, and echo with duly ordered steps, and curve the alternate bending of his legs.' For *carpere* cf. 142 n., and for the action described in *sinuet*... 117 n.

193. **sitque...**] 'qu'il semble gêné dans son allure.'—Benoit. The horse is as yet held in, and so presents the appearance of one 'struggling,' 'chafing,' 'fretting' to get free. So *laboro* is used of a stream that struggles to get on but is held in check, Hor. Od. 2. 3. 11 *obliquo laborat | lympha fugax trepidare rivo.*

194. **vocet**] 'challenge.' Observe the exciting sound of the repeated *tum*, as though the poet were cheering on the horse, and also the change to lightness and rapidity of rhythm. **ceu liber habenis**, 'as if free from the rein': the horse which hitherto has been kept well in hand (191, 192) is now to be allowed to gallop as though wild.

196. **qualis...**] 'As when the North Wind has gathered in serried squadrons from Hyperborean coasts, then (first) the tall crops and the watery plains shiver beneath gentle gusts; and (next) the tree-tops roar and long billows drive shorewards; (lastly) he wings his way sweeping at once the fields, at once the ocean in his career.'

The words 'first,' 'next,' and 'lastly' are inserted to make the sense clear. The comparison is not merely between a galloping horse and the North Wind, but between a horse

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which first moves gently and then gradually passes into a wild gallop, and the gradual rising of the North Wind until at last it comes like a tornado. Virgil marks each of the three progressive steps by describing the effect of the wind on the *land* and on the *sea*—(1) *segetes, campi natantes,* (2) *silvae, fluctus,* (3) *arva, aequora.*

Some, not understanding the passage, have explained *campi natantes* of 'the undulating wheat' and *lenibus* of the slight movement of corn when tossed by the wind in comparison with that caused in trees!

Hyperboreis Aquilo: the Hyperboreans were a fabled people who lived in felicity 'beyond the North Wind' (ὑπὲρ Βορέαν), and Virgil hints at this derivation here when he makes the North Wind come 'from their borders.' **densus,** 'in his might,' like an army in serried squadrons. The picture is here of the storm gathering on the northern horizon before it breaks.

197. **differt**] 'deploys before him,' i.e. as he advances. The 'Scythian squalls' and 'rainless clouds' are as it were his advanced guard. **arida**: because the North Wind is proverbially dry. To render *differt* 'disperses,' 'drives away' is obviously impossible here.

198. **campi natantes**] From Lucr. 5. 488, and cf. Aen. 6. 724 *campi liquentes.*

200. **urguent**] intransitive.

201. **ille**] Emphatic: Aquilo in person; as yet we have had only the precursors of the real storm. **volat**: cf. *volans* 194.

202. **hic**] 'such a horse,' as the one whose qualities are suggested by the preceding comparison. Some good MSS. have *hinc=ex huiusmodi cura emissus ad certamen* (Pierius). **ad Elei**..., 'at the pillars and famous courses of the Elean plain'; *ad* only indicates proximity here, cf. *ad flumina* 18. The *metae* are pillars set up at each end of a course; a charioteer would pass a *meta* at the end of each *spatium* (στάδιον 'half-lap'). Many render *metas* here wrongly 'goal,' as though *sudabit ad metas* must mean 'will race sweating to the goal,' but this makes the construction of *maxima spatia* extremely difficult, if not impossible.

203. **cruentas**] 'bloody,' from the use of the cruel *lupata* mentioned 208.

204. **Belgica**...] 'or better draw Belgic chariots with bending neck.' The *essedum* (see Dict. Ant.) was the war-chariot of the Gauls and especially of the Britons; to call it 'Belgic' is only a slight lapse, and there is no need, with some

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MSS., to read *bellica*. Later the *essedum* was used in Rome for a carriage to drive in, and Silius, who imitates this line (3. 337 *aut molli pacata celer rapit esseda collo*), seems to give it that sense here; but Virgil throughout makes no mention of carriage horses, which were not much used in his day and of which the Romans always speak with a certain contempt. **molli**: (1) because actually 'soft,' 'yielding,' 'easily bent,' and (2) because the horse is well trained, almost='obedient'; cf. Aen. 11. 622 *et mollia colla reflectunt*.

205. **tum demum**] Explained by *iam domitis*: 'then and then only when they are now broken in.' **crassa**: both 'thick' and also 'making thick,' 'fattening.' **magnum**: proleptic with *crescere* 'grow big.'

206. **namque...**] 'for (if you give them such food) before breaking in they will...'; for **ante domandum** cf. Ecl. 8. 72 n.

208. **lenta**] 'supple.'

209—241. *To maintain their vigour keep the males apart from the females. Bulls especially should be kept in secluded pastures or shut up, for their passion is consuming and they also fight furiously under its influence. After such a fight the defeated combatant roams solitary, nursing his wrath and recovering his strength, until at last he bursts unexpectedly on his forgetful foe.*

209. **industria**] 'attention,' on the breeder's part.

210. **et caeci...**] 'and to remove all incitements of blind passion'; *caeci*, as in such phrases as *caeco impetu*, *caeca cupido*, is used of that which is 'reckless,' 'ungovernable,' 'unguided.' Some explain 'concealed passion,' but this seems more artificial.

211. **sive...**] 'whether any one prefer to employ oxen or horses.'

213. **oppositum**] i.e. which serves as a 'barrier' to prevent him seeing the female.

215. **uritque videndo**] lit. 'and consumes (their strength) by their seeing her.' Cf. Ecl. 8. 72 n.

216. **nec...dulcibus illa quidem inlecebris**] 'and allows them to remember neither groves nor pasture as she stands in her sweet witchery.' The use of *ille*, or as here more emphatically *ille quidem*, inserted almost pleonastically, deserves careful attention. It serves to point out and draw marked attention to the thing or person spoken of, as here where special attention is drawn to the charm and beauty of the animal. Cf. 362 *unda...puppibus illa prius, patulis nunc hospita plaustris* 'the wave...that once, look you, welcomed barks but now waggons';

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500 *incertus ibidem* | *sudor et ille quidem morituris frigidus* 'an intermittent sweat and, observe, at the approach of death, cold'; 2. 434, 453; 4. 128, 257; Aen. 1. 3; 5. 186, 457; 6. 593. Old editions place a full-stop after *herbae*, thus making it necessary to give the forced sense of 'even' or 'actually' to *et* in the next line.

218. **subigit decernere**] See 4. 10 n.

219. Notice the artistic contrast between the calm and simplicity of this line and the vigorous description of a battle which follows. **Sila**: many MSS. have *silva*, but in the description of a similar combat Aen. 12. 715 it takes place *ingenti Sila summove Taburno*. The naming of a particular place in order to give a sense of reality is exactly in Virgil's manner, and the corruption of the word into the easy *silva* almost certain to have happened. *Sila* is a large forest district in Bruttium extending to the Straits of Messina.

220. **illi...**] 'they (the rival bulls) with alternate onset fiercely mingle battle.'

223. **longus Olympus**] Not merely 'the expanse of heaven' = *μακρὸν Ὄλυμπον* Il. 1. 402, but *longus* suggests that the roars re-echo from one end of heaven to the other.

225—228. Note the pathos thrown into these lines by speaking of the defeated animal throughout as if it were a human being, a monarch defeated and in exile.

226. **multa...**] 'much lamenting his dishonour'; for *multa* cf. Ecl. 3. 63 n. It is only very rarely that, when a cognate acc. is thus used adverbially, a second acc. follows the verb.

227. **tum, quos...**] 'then too (lamenting) his love whom he has abandoned unavenged.'

228. **excessit**] Note the force of the perfect: with one last fond look at his stall *he has gone*, he cannot endure to linger a moment longer.

230. **pernox**] The best MSS. give *pernix*, which means 'swift' (e.g. 93 *pernix Saturnus;* Aen. 4. 180 *pernicibus alis*) and does not ever seem to bear the meaning 'persistent,' which is required here and which its derivation (*pernitor*) would admit of. **instrato**, 'bare,' i.e. not covered with grass or leaves. *instratus* is here not the part. of *insterno* (as in Lucr. 5. 98 *instrata cubilia fronde*) to 'strew' or 'overlay,' but an adjective from *in* 'not' and *stratus* 'strewn.' Similarly *indictus* can be either 'proclaimed' from *indico* or 'unspoken' from *in* and *dictus*.

231. **frondibus...**] 'His fare is hard as well as his couch.' —Conington.

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232. **irasci in cornua**] 'to throw his rage into his horns'; cf. Eur. Bacch. 743 *ταῦροι...εἰς κέρας θυμούμενοι.*

233. **ventosque**...] 'and harasses the wind with his blows.' He acts like a boxer who 'beats the air' (*ventilare*) in practice, etc.; cf. Aen. 5. 377 of Dares *et verberat ictibus auras;* 1 Cor. ix. 26 *οὕτως πυκτεύω ὡς οὐκ ἀέρα δέρων.*

236. **signa movet**] 'he advances his standards': a military metaphor, *signa ferre* or *tollere* being 'to strike camp,' *signa inferre* 'to advance to battle'; cf. 4. 108.

237—241. The points of the comparison are three—(1) the rush of the breaker growing in intensity as it advances, (2) the roar, (3) the crash as it hurls itself on the crags. These are carefully marked by the three verbs *uti...trahit, utque...sonat, neque...procumbit.* For the whole simile cf. Hom. Il. 4. 422—426

ὡς δ' ὅτ' ἐν αἰγιαλῷ πολυηχέϊ κῦμα θαλάσσης
ὄρνυτ' ἐπασσύτερον Ζεφύρου ὕπο κινήσαντος·
πόντῳ μέν τε πρῶτα κορύσσεται, αὐτὰρ ἔπειτα
χέρσῳ ῥηγνύμενον μεγάλα βρέμει, ἀμφὶ δέ τ' ἄκρας
κυρτὸν ἰὸν κορυφοῦται, ἀποπτύει δ' ἁλὸς ἄχνην·
ὣς τότ' ἐπασσύτεραι Δαναῶν κίνυντο φάλαγγες.

238. **longius**...] 'draws its curving mass from the farther deep,' lit. 'from farther back and from the deep,' the wave being, as Kennedy says, apparently reinforced by the sea rising behind it.

239. **neque ipso**...] 'and comes crashing down not less huge than a mountain itself.' The mountain of water is compared to an actual mountain and described as equalling it in size; cf. 4. 361 *curvata in montis faciem circumstetit unda;* Aen. 1. 105 *praeruptus aquae mons.*

240. **at ima**...] 'but from the bottom the wave boils up in eddies and...'; this happens after the wave has broken.

242—283. *This passion of love is mighty in all creation, in fish and fowl, in beasts and in men, but above all in mares, of whose frenzy strange legends are told.*

242. **omne adeo genus**] 'every kind absolutely,' 'every kind without exception'; for *adeo* thus emphasising *omne* cf. Ecl. 4. 11 n.

244. **amor omnibus idem**] 'love is the same to all,' i.e. to all it is 'fire and madness,' as it has just been described and as the next line will exhibit it.

245. **tempore**...] 'at no other time...does the lioness roam fiercer'; *erravit* equivalent to a gnomic aorist 'has she been wont to roam,' 'is she wont to roam.'

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249. heu male...] 'Alas! ill wandering is it then mid the desolate fields of Libya.' For intransitive verbs used impersonally in the passive cf. Ecl. 1. 12 n.

251. **si tantum...]** 'if only scent has brought to him the well-known breezes.' The scent of the female, which taints the breeze, is carried to the male and is so described as bringing him a well-known breeze.

252. **ac]** 'marks here the rapid immediate following of the result.'—Schaper. Cf. 1. 201 n.

neque...neque...non...atque] The first *neque* followed by *neque* is regular, the change to *non* is rhetorical and emphatic, while the rising emphasis is strengthened by *atque*. Virgil does not go on to say 'neither rocks check them nor rivers,' but 'not rocks, aye and intervening rivers too, check them.' The whole sweep and accumulation of words is intentional.

255. **ipse...]** 'chiefly does the Sabellian boar rush (to battle) and whet his tusks and paw the ground before him....' *ipse* calls special attention to the Sabellian boar as worthy of note, and accordingly Virgil gives a special account of him. Aristotle (H. A. 6. 17) mentions the great ferocity of wild boars (*ὗες οἱ ἄγριοι*), and the manner in which they arm themselves (*θωρακίζοντες ἑαυτούς*) for battle by rubbing their hide against trees or even covering it with mud, which they then allow to dry on them. The ending *exacuit sus* is intended to give a sense of awe and terror, cf. Lucr. 5. 25 *horrens Arcadius sus.* Some consider that, the wild boar (*aper*) having been mentioned in 248, *sus* is here a tame boar, and that *ipse* means 'even the tame boar fights' when in love, but this is inconsistent with the special description given of the animal's ferocity.

258. **quid iuvenis]** sc. *facit*: 'what of the youth within whose bones cruel love stirs the mighty flame?' For **in ossibus** cf. 270, 271, 457; 'the bones,' and especially 'the marrow,' are regularly regarded as the seat of deepest feeling. The reference is to the famous story of Leander, who used to swim across the Hellespont from Abydos to Sestos to visit Hero, and was at last drowned. See Byron Bride of Abydos canto 2. 1.

259. **abruptis]** 'bursting.'

260. **quem super...]** 'while over him heaven's mighty portal thunders.' Heaven in Homer is depicted as having gates, which were in charge of the Hours, and through which the gods descended to earth and sent forth storms; cf. Il. 5. 749—752.

261. **reclamant]** 're-echo,' 'cry out in answer' to the

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thunder. This seems more natural than 'cry out against his venture.'

262. **nec miseri**...] Neither the thought of his parents' grief nor the thought that, if he perishes, it will kill his loved one too (*super*) has power to keep him back.

263. **super**] adverb = 'in addition.' **crudeli funere**, 'by an early death,' cf. Ecl. 5. 20; Aen. 4. 308 *nec moritura tenet crudeli funere Dido.* Others render 'on his cruel pyre,' or 'corpse,' cf. Muraeus 440 *κὰδ δ' Ἥρω τέθνηκεν ἐπ' ὀλλυμένῳ παρακοίτῃ*, but the sense thus given to *crudeli funere* is very harsh and quite contrary to its plain meaning in the two passages quoted.

264. **lynces Bacchi**] In his triumphal progress from Mount Nysa in India, where he was born, Bacchus was drawn in a car to which were yoked panthers, tigers, and lynxes, symbolising the advance and triumph of civilisation; cf. Aen. 6. 805.

265. **quid, quae**...] 'what of the battles which unwarlike stags wage?' Stags are very fierce at breeding time; Landseer's pictures 'The Challenge' and 'The Combat' illustrate the subject. The questions in these lines are merely rhetorical: they serve to introduce the mention of the various animals in a lively manner.

267. **mentem**] 'the passion'; cf. Hor. Od. 1. 16. 23 *compesce mentem* 'control thy passion.' Glaucus kept mares for chariot-racing (*quadrigae*, cf. 91 n.) at Potniae in Boeotia, and by refusing to allow them to breed incurred the wrath of Venus, so that she drove them mad and they tore him to pieces.

269. **illas**] 'them'; emphatic. They (mares) exhibit passion in its wildest form.

271. **continuoque**...] 'and straightway when once the fire has stolen into their eager marrow.' *continuo* and *ubi* go closely together; cf. 1. 60 n.

274. **et saepe**...] 'and often without wedlock pregnant with the wind.' The legend of mares becoming pregnant with the wind, and especially the west wind, was universally accepted in antiquity (Hom. Il. 16. 150; Pliny N. H. 8. 6. 7).

276. **depressas convalles**] Conington says that a spondaic ending 'generally expresses slowness and majesty, but is here evidently intended to express the contrary,' cf. Hom. Il. 4. 74 *βῆ δὲ κατ' Οὐλύμποιο καρήνων ἀΐξασα*: Catull. 65. 23 *atque illud prono praeceps agitur decursu.* Ellis, however (Catull. l.c.), considers that 'the interruption of the dactylic movement by a

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spondaic rhythm expresses a sudden check..., the rapid flight is arrested and after a time becomes slower'; but this statement cannot apply to the present line, where the idea of any check to the wild gallop of the mares is entirely out of place. Rather the opening dactyls express the bounds and leaps of the animals over 'boulders and rocks,' and the balanced spondees of *depressas convalles* mark their smooth even gallop along the level valleys; it is the contrast between the two varieties of movement which Virgil admirably brings out.

278. **in Borean...**] The negative of the preceding line is not carried on, but Virgil here states the direction of their flight, which is to the north or south. Aristotle, who relates this legend of the mares in Crete, says *θέουσι δὲ οὔτε πρὸς ἕω οὔτε πρὸς δυσμάς, ἀλλὰ πρὸς ἄρκτον ἢ νότον*, and adds that they do not stop until they reach the sea. Now in Crete it would be natural to gallop north or south in order to reach the sea, but this would not be so elsewhere. Virgil, however, merely echoes Aristotle, and is doubtless glad to leave the reason of the animals' action mysterious and unintelligible. **aut unde...**, 'or to the quarter whence.'

280. **hic demum**] 'then and then only'; it is only in the case of wind-impregnation that the rare and baleful *hippomanes* can be procured; for *demum* cf. 1. 47 n. **hippomanes vero...**: it is usually considered that Virgil here distinguishes 'the true hippomanes' from that referred to Aen. 4. 515 (*nascentis equi de fronte revulsus | et matri praereptus amor*), which was a tubercle on the head of a foal when just born which the mother ate off or else went mad, or from the *hippomanes* of Theocr. 2. 47, which was a plant (*ἱππομανὲς φυτόν ἐστι παρ' Ἄρκασι*). It seems simpler, however, to suppose that he is explaining the Greek name (as he is fond of doing, cf. 2. 102 n.), and says that the shepherds call it 'horse-madness by a true name,' *vero* (=*ἐτύμῳ*) indicating its etymology from *ἵππος* and *μαίνομαι*.

282. **malae...**] Cf. 2. 128 and note.

284—293. *Now I must hasten on to tell of sheep and goats, hopeful that enthusiasm for my task may give me skill to ennoble so humble a theme.*

This second division (*pars altera* 286) of the book extends to line 477, and these lines are a sort of introduction to it.

284. **fugit...fugit**] Repetition to emphasise the idea.

285. **singula...**] 'while beguiled by love (for the subject) we linger around each detail.' **circumvectamur** is a metaphor either from sailing or riding; the word by its slow

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spondaic sound brings out forcibly the idea of a slow and lingering progress ; cf. Aen. 2. 68 *constitit atque oculis Phrygia agmina circumspexit.*

287. **agitare**] 'to drive,' cf. *agitabo* 18 ; the 'second part' of the book describes the 'driving' (i.e. tending or management) of flocks. At the same time, while thus using *agitare* in its ordinary sense in connection with animals, Virgil is not unmindful of its use in such phrases as *mente agitare, in animo agitare* = 'to ponder,' 'consider,' so that it (1) describes the shepherd tending his flock, and (2) suggests the poet pondering and pursuing his subject.

288. **hic labor, hinc laudem**] Emphatic repetition and alliteration.

289. **nec sum animi dubius**] 'nor am I doubtful in mind,' i.e. I know well in my heart. *animi* is the locative case (like *domi, humi*) ; cf. 4. 491 *victusque animi* 'yielding in his purpose' ; Aen. 6. 332 *sortemque animi miseratus iniquam ;* Lucr. 1. 136 *nec me animi fallit*, and such phrases as *animi angere, animi pendere* even in prose. **verbis ea vincere**, 'to master this theme in words,' i.e. to treat so humble a theme with such mastery that it shall become truly poetic. **magnum**, 'difficult,' 'a great task.'

290. **hunc**] 'this,' i.e. the dignity which I am now striving to give my subject. The phrase **angustis...honorem** marks one of the great characteristics of the Georgics, see 4. 3 n.

291. **deserta per ardua**] See 126 n. *deserta* because, as the next line shows, no one else had yet attempted a similar poem in Latin.

292. **iuvat...**] Imitated from Lucr. 1. 926 *avia Pieridum peragro loca nullius ante | trita solo: iuvat integros accedere fontes | atque haurire, iuvatque novos decerpere flores | insignemque meo capiti petere inde coronam, | unde prius nulli velarunt tempora Musae.*

293. **molli...**] Virgil describes himself as passing from the heights of Parnassus down to Castalia, but as quitting the beaten track and descending down a 'gentle slope' where there is no 'trace' of any poet before himself having thus 'turned aside.'

294—338. *In winter keep sheep up with good bedding to guard against foot-rot ; goats too should be well fed and their stalls given a south aspect, for, though they do not produce delicate fleeces, yet their milk is excellent and their hair useful, while they need so little care that it ought surely not to be grudged*

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them. As soon as summer comes pasture both flocks in the morning, let them rest in the shade and be watered during the midday heat, then let them graze again in the evening.

294. **nunc...**] 'Now, O reverend Pales, now must a lofty strain be sung.' Virgil here humorously exaggerates; he is aware that while endeavouring 'to lend dignity to a humble theme' it is only too easy to slip from the sublime into the ridiculous, and he therefore here marks his consciousness of the fact that there is something half comic in dealing with his present subject in the heroic vein. Cf. the same humorous exaggeration 1. 181 *saepe exiguus mus | sub terris posuitque domos atque horrea fecit.*

295. **edico**] A magisterial word in accordance with the dignified tone here adopted; so constantly *consul, praetor, tribunus plebis edicit*, and cf. *edictum.* **mollibus**, 'soft,' i.e. well-littered, cf. 297.

296. **dum mox...**] 'until presently leafy summer returns'; for *dum* 'until' with present ind. cf. Ecl. 9. 23 n.

298. **sternere**] The subject is no longer *oves* but 'the shepherd,' which is easily supplied: there is a similar change in 330, 331.

300. **post...**] 'afterwards, passing hence (i.e. from this duty), I bid you....' Virgil 'passes' (*digreditur*) from what the sheep need to what the goats need, but he speaks of himself as actually passing from the sheepcotes to where the goats are kept.

302. **et stabula...**] 'and place their stalls (looking) away from the winds towards the winter sun turning to the south.' The stalls would thus get as much warmth as possible and be protected from the north winds (*ventos nivales* 318).

303. **ad medium...diem**] would be in prose *ad meridiem* 'to the south,' and is indeed exactly equal to it, *meridies* being = *medidies* = *medius dies.* **cum...olim**, 'when at any time,' 'whenever,' i.e. when in any year; cf. 4. 421 n.

304. **extremoque...**] 'and Aquarius descends in rain upon the closing year.' Aquarius sets in February, and March was the first month of the old Roman year; *inrorat* (1) with reference to the meaning of *Aquarius* and (2) because February is a wet month ('February fill-dyke').

305. **hae quoque**] 'these also,' i.e. the goats (mentioned in 300) as well as the sheep. Some MSS. read *haec*, which is an old form of *hae.*

306. **Milesia**] 'Milesian wool' is also mentioned 4. 334 to

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describe wool of the finest quality. **magno mutentur,** 'are sold (lit. 'exchanged,' 'bartered') at a great price.'

308. **hinc**] Picks up *hae* of 305 with great emphasis: 'they ...from them...from them.'

310. **laeta magis...**] Supply *tam*: 'the more the milk-pail has foamed...(so much) the more will the rich streams flow ....' The more you take at one milking the more there will be at the next.

311. **nec minus interea**] 'nor less meanwhile'; while the goatherds are milking them, and so receiving profit from them, they are not thereby prevented from clipping them and so making a further profit.

313. **usum in...**] 'for the use of camps and as coverings for wretched sailors.' From the hair of goats, especially Cilician goats, was made 'hair-cloth,' *cilicium*, which was used for tents and rough coverings, and which has a special interest, as it was probably in making this hair-cloth that St. Paul 'laboured with his own hands' when staying at Corinth with Aquila and Priscilla, who were 'tent-makers,' Acts xvii. 3.

314. **pascuntur**] *pasco* is to 'feed' or 'pasture' animals, and *pascor* is generally used intransitively of the animal which 'feeds' (cf. 162 *pascuntur...armenta per herbas*, 219, 341), and abl. of that on which it 'is fed' or 'feeds' (cf. 321 *carice pastus*, 528): here, however, it is treated as a purely transitive verb and allowed to govern an accusative, cf. 458 *artus depascitur arida febris*. Moreover it is used in a somewhat different sense with *silvas* and *summa* (='browse among' or 'over') from that in which it is used with *rubos* and *dumos* (='browse on,' 'eat').

316. **ipsae**] 'of their own accord'; cf. Ecl. 4. 21.

317. **ducunt, et...**] The spondee followed by a pause (cf. 375; 4. 196; Ecl. 5. 21) expresses the slow movement of the goat laden with milk.

319. **quo minor**] follows the sense of *omni studio*; you are to help them 'with all zeal (i.e. all the more zealously) the less they need the care of man.' The less they need the more ungrudgingly it should be given.

320. **laetus**] 'gladly' and so='abundantly': the cheerful giver gives liberally.

322. **at vero...**] 'But when gladly at the Zephyrs' call summer shall send...': *aestas*, as in 296, seems here to describe the first warm weather.

324. **Luciferi...**] 'at the daystar's earliest rising let us traverse the cool fields'; for *carpamus rura* cf. 142 n.

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327. **sitim collegerit**] lit. 'has gathered thirst,' i.e. has brought thirst; cf. Hor. Od. 4. 12. 13 *adduxere sitim tempora. sitim colligere* is used Ov. Met. 5. 446; 6. 341 of persons becoming thirsty, cf. Aen. 9. 63 *collecta fatigat edendi | ex longo rabies*, and many so explain here, but the 'hour' can hardly be said to 'become thirsty.'

328. **et cantu...**] 'and the plaintive cicalas split the groves with their song.' At midday in summer the only things which seem alive in Italy are the cicalas, cf. Ecl. 2. 13. Martyn says that the insect 'is of a dark green colour, sits upon trees, and makes a noise five times louder than the grasshopper. They begin their song as the sun grows hot, and continue singing till it sets.' **querulae** expresses the monotonous and wearisome character of the song; so *querella* 1. 378 of the incessant croaking of frogs. **rumpent** describes the force or violence of the sound (as we say 'ear-splitting'), cf. Juv. 1. 13 *assiduo ruptae lectore columnae*; 7. 86 *fregit subsellia versu.*

330. **currentem...**] Apparently the water is to be brought in long wooden pipes such as are commonly used in Switzerland for conveying it. Conington says that the phrase means 'poured into troughs,' but this seems to force the sense of both *currentem* and *canalibus.*

331. **aestibus mediis...**] 'midday heat'; exactly = *meridianos aestus* of Varro 2. 2. 10, whom Virgil closely follows here—*cum prima luce exeunt pastum, propterea quod tunc herba roscida...: sole exorto potum propellunt...circiter meridianos aestus, dum defervescant, sub umbriferas rupes et arbores patulas subiciunt.*

333. **aut sicubi...**] 'or if anywhere a grove dark with many an ilex rests with its sacred shadow on the ground.' The grove is said *accubare* because its shadow 'lies' upon the ground, cf. 145.

334. **sacra**] because groves were regularly regarded as the haunts of deities. **accubet**, like *tendat*, subjunctive because there is really oblique question after *exquirere.*

335. **tenues aquas**] The epithet is perplexing; perhaps, as Sidgwick says, it refers to the 'thin stream' flowing through the pipes mentioned 330.

337. **temperat**] 'cools'; lit. 'makes moderate,' in contrast with the fierce heat of noon, cf. 1. 110 n.

338. **resonant alcyonem**] 're-echo the kingfisher's cry': *alcyonem* is a cognate acc., being put for *alcyonis cantum* or *sonum*, cf. Aen. 1. 328 *nec vox hominem sonat = sonat sonum hominis.* For the mythical *alcyon* see 1. 398. The *acalanthis*

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is said to be = the ἀκανθίς, a bird so called from ἄκανθα 'a thorn' or 'thistle' (cf. *dumi*), the Latin *carduelis* 'thistle-finch.'

338—383. *In Libya the sheep roam for months uninterruptedly over endless pastures, while the shepherds, like Roman soldiers on the march, carry their tents and belongings with them. In Scythia and the north, on the other hand, cattle are kept always shut up while the vast steppes are buried deep in snow; there the sun never struggles through the mist; rivers and everything liquid are solid ice; animals perish, and stags are not hunted but butchered as they stand floundering in the snow; while the inhabitants bury themselves underground, and spend the long night around huge fires drinking.*

339. **quid...prosequar**] 'why should I go on to tell of?' but also with the sense 'why should I accompany' or 'follow'; if he were to follow the 'shepherds of Libya' in their wanderings it would take him too far. **pastores Libyae**: the nomad Numidian tribes.

340. **raris...**] 'encampments where they dwell in scattered huts'; in Aen. 1. 421 these are called *māgalia*, and Servius, quoting Cato, defines them as *quasi cohortes rotundae*, i.e. a sort of circular farmyard with sheds in it; perhaps something like gipsy encampments. Sallust explains *mapalia* of the tents rather than the whole encampment (Jug. 18 *aedificia Numidarum agrestium...oblonga, incurvis lateribus tecta, quasi navium carinae*); if so we must render 'the tents with their scattered roofs in which they dwell.'

341. A beautiful line, emphasising by its rhythm and repeated accusatives the idea of unbroken sequence; cf. 4. 507.

343. **hospitiis**] 'shelters'; the sheep are never under roof, in exact contrast to what happens in the north: 352 *illic clausa tenent stabulis armenta.* **tantum campi iacet**, 'so vast is the extent of plain,' explaining why they can move forward as they graze almost without limit. Ladewig's rendering 'it (the flock) reposes only on the plain' would be an admirable explanation of *sine ullis hospitiis*, but poets, even if they add notes to explain their meaning, rarely incorporate them in the text.

345. **Amyclaeum**] i.e. from Amyclae near Sparta, and Spartan dogs (44 n.), like Cretan archers, were famous. For the purely ornamental epithets cf. 1. 8 n.

347. **iniusto**] 'cruel'; the Roman soldier in addition to his arms and food had to carry *valli* for the palisade. **carpit viam**: cf. 142 n. The phrase here suggests rapidity (cf. *acer*), and so to his amazement (*hosti* is ethic dat.) the foeman finds

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the camp pitched and the army arrayed in front of him long before he looked for it. For **exspectatum** used = an abstract subst. cf. 2. 398 n.

349. **at non, qua...**] 'but not so (is it) where...'; cf. 4. 530.

350. **turbidus et torquens**] Cf. 1. 163 n.

351. **redit**] 'retires,' because it stretches back right 'up to the central pole.'

354. **informis**] Cf. Hor. Od. 2. 15. 5 *informes hiemes;* the adj. here describes the dreary absence of outline exhibited by a country buried in snow.

355. **adsurgit**] 'is piled up (with snow) seven cubits high.'

357. **tum sol...**] From Hom. Od. 11. 15, where the Cimmerians are described as

ἠέρι καὶ νεφέλῃ κεκαλυμμένοι· οὐδέ ποτ' αὐτοὺς
ἠέλιος φαέθων ποτιδέρκεται ἀκτίνεσσιν,
οὔθ' ὁπότ' ἂν στείχῃσι πρὸς οὐρανὸν ἀστερόεντα,
οὔθ' ὅταν ἂψ ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτράπηται.

pallentes umbras, 'the pale mist,' through which the sun never struggles.

359. **rubro**] 'red,' with the setting sun.

361. **ferratos orbes**] 'the iron-bound wheels' of the *plaustra* mentioned in the next line.

362. **illa**] Added to emphasise the marvel of the sight; see 216 n.

363. **aera**] Strabo (2 c. 74) quotes an inscription *ἐπὶ τῇ ῥαγείσῃ χαλκῇ ὑδρίᾳ διὰ τὸν πάγον* in the temple of Aesculapius in the Tauric Chersonese, where it was dedicated (see Martyn), and probably Virgil is thinking rather of such vessels containing liquid bursting than of metal actually snapping from intense cold.

364. **caedunt...vina**] Pure spirits of wine will not freeze except at a temperature which can only be created artificially, but the water in ordinary wine will freeze fairly easily.

365. **vertere, induruit**] Gnomic perfects; 'have been known to change,' 'change'; cf. 378 *advolvere, dedere.* Conington oddly makes *lacunae* refer to 'the pools from which they drank or drew water,' and says that *stiria* is an 'icicle caused by drops of the water drunk'; but the emphasis is on *totae* and *solidam*: *the whole* pool becomes a mass of ice so that no one could drink from it, while it is by no means necessary to spill water over it to have a beard all icicles on some winter days.

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367. **non setius**] 'no less'; the snow is as heavy as the frost is severe.

368. **intereunt pecudes...**] In 352 all cattle are 'kept shut in the stall,' but that does not necessarily mean that they are never allowed even during summer to graze in the open, and Virgil is here describing the fate of those which have not been brought in soon enough and are caught by an early winter storm. Of course too 'oxen' would be used in winter for work such as drawing the *plaustra* in 362, and these like the stags might be at times completely snowed up.

372. **Puniceae...**] A cord with bright-coloured feathers was stretched along the edge of woods so as to scare game when being driven and force it to rush into the nets, and the cord itself was consequently sometimes called *formido* (*ab ipso effectu dicta formido* Sen. de Ira 2. 12).

374. **rudentes**] 'bellowing,' or 'belling.'

375. **caedunt**] 'slay'; the heavy spondee followed by a pause gives a sense of harshness and cruelty.

376. **in defossis specubus**] There seems no reference to cave-dwellers (Τρωγλοδύται), for these were often found in hot countries (e.g. Aethiopia, Herod. 4. 183), but Virgil describes the inhabitants of the north as digging these underground dwellings for the sake of warmth and shelter. Cf. Tac. Germ. 16 *solent et subterraneos specus aperire...suffugium hiemi...quia rigorem frigoris eiusmodi locis molliunt;* see too Nansen.

379. **ducunt**] 'spend'; cf. Aen. 6. 539 *nos flendo ducimus horas*, and often *aetatem, vitam ducere.*

380. **fermento**] 'with barm (or 'leaven') and sour service-berries,' i.e. by causing fermentation in the juice of such berries, and so producing an intoxicating drink. *fermentum=fervimentum* is anything which causes 'a boiling up' or 'fermentation,' and hence is often='yeast.' Many here explain the word as='beer,' and some such beverage prepared from grain was in use not only in Egypt (οἶνος ἐκ κριθέων Herod. 2. 77, see too βρῦτος and ζῦθος in Lex.) and Spain (*celia* or *ceria*), but also as the national drink of Gaul and Germany (*cervisia*); cf. Tac. Germ. 23 *potui umor ex hordeo aut frumento in quandam similitudinem vini corruptus.* But it is difficult to see how *fermento* can by itself mean (1) 'fermented liquor' and (2) 'beer,' while Martyn's suggestion to read *frumento* leaves us without any mention of the way in which the intoxicating drink is produced; 'to imitate wine with grain' is too startling an expression.

381. **septem...trioni**] By tmesis, as is necessary in hexameters, for *Septemtrioni.* The constellation of the 'Great Bear'

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was known from the seven stars in it as 'the seven ploughing oxen,' *septem triones*, and then an irregular singular *septentrio* was formed from this as the name of the constellation.

383. **velatur corpora**] A true middle, cf. Ecl. 1. 54 n. 'clothe their bodies.'

383—393. *To secure good wool get rid of thorns and burrs, avoid rich pastures, and select your flock carefully, especially seeing that the ram has not a black tongue. Then you may secure wool as snowy white as that with which Pan allured the Moon.*

384. **aspera silva**] brambles, etc., which tear the wool and skin, cf. 444.

385. **lappaeque tribolique**] Cf. 1. 153 n. **pabula laeta**, 'rich pastures.'

386. **greges**] of the whole flock. The wool-grower must select all his sheep, ewes and rams alike, with white and soft fleeces, but he must examine the ram more closely, and although 'he himself (i.e. his fleece) is white,' yet if merely (*tantum*) his tongue is black he must be rejected, for he will breed black-marked lambs. Cf. Arist. H. A. 6. 19 λευκὰ δὲ τὰ ἔκγονα καὶ μέλανα, ἐὰν ὑπὸ τῇ τοῦ κριοῦ γλώττῃ λευκαὶ φλέβες ὦσιν ἢ μέλαιναι: Varro 2. 2. 4 *animadvertendum quoque lingua ne nigra, aut varia sit, quod fere qui eam habent nigros aut varios procreant agnos.*

387. **illum autem, quamvis aries sit**] For the noun thus removed from the main sentence to a dependent clause cf. 4. 33; Aen. 12. 641 *occidit infelix, ne nostrum dedecus Ufens | aspiceret.*

391. **munere**...] 'by such a snow-white gift of wool (i.e. as you will secure if you take these precautions) Pan charmed and beguiled....' Virgil clearly describes Pan as winning the Moon by the gift of a singularly beautiful fleece. Others say that he beguiled her by changing himself into a white ram, but if so we must take the forced rendering 'by the allurement of his snowy fleece.' The exact nature of the legend is quite uncertain.

394—403. *To secure milk on the other hand feed well and give salt herbs, but do not let the lambs be suckled. The morning milk is made into fresh cheese for home use, that at night for taking to market, or it may be made into salt cheese for winter.*

394. **cytisum**] See 2. 431 n., and cf. Varro 2. 2. 19 *maxime amicum cytisum et Medica. nam et pingues facit facillime et genit lac.* **lotos**: 2. 84 n.

395. **ipse manu**] Stronger than *manu* alone, but, like it, emphasising the idea of personal exertion. Cf. 1. 179, 199; 2.

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156; 3. 32, 176, 395; 4. 329. **salsas herbas**: apparently grass from a marsh-pasture (*pré-salé*). Columella 7. 3. 20 recommends giving salt in troughs as a relish to create appetite, and some therefore explain here 'grass with salt added.'

396. **hinc**] i.e. owing to the salt.

397. **occultum**] Cf. the famous recipe for a salad: 'Let onion atoms lurk within the bowl | And *undetected* animate the whole.'

398. **iam excretos**] 'as soon as they are born' (lit. 'separated from the mother'), instead of weaning them as was usual when four months old. Martyn renders 'as soon as they are grown big' (from *excresco*), but there would be no point in saying that 'many' wean them then, because every one does.

399. **primaque...**] 'and tip the point of their nose (*prima ora*) with iron-spiked muzzles,' so that the mother will not let them suck. Such muzzles are still used for calves.

401. **premunt**] i.e. make into cheese.

402. **calathis**] 'plaited baskets,' *τάλαροι*, in which the fresh-made cheese was put to let the whey run off; cf. Od. 9. 246 *ἥμισυ μὲν θρέψας λευκοῖο γάλακτος | πλεκτοῖς ἐν ταλάροισιν ἀμησάμενος κατέθηκεν*. Scaliger altered *exportant* to *exportans*, but *adit oppida pastor* is an explanatory parenthesis; cf. Aen. 1. 150.

403. **contingunt**] They just add 'a touch of salt'; this cheese is not a curd-cheese to be eaten fresh but for keeping. Cf. Varro 2. 11. 3 *est etiam discrimen, utrum casei molles et recentes sint, an aridi et veteres.*

404—413. *Keep good dogs as a protection against wolves and robbers, and also for hunting.*

405. **Spartae**] Cf. 44 n.; Hor. Epod. 6. 5 *Molossus aut fulvus Lacon | amica vis pastoribus.* The Molossians lived in Epirus near the Ambracian Gulf. For the sense cf. Hes. W. and D. 604 *καὶ κύνα καρχαρόδοντα κομεῖν· μὴ φείδεο σίτου· | μή ποτέ σ' ἠμερόκοιτος ἀνὴρ ἀπὸ χρήματ' ἕληται*, where 'the day-sleeping man' = *nocturnum furem* 407.

408. **Hiberos**] Put to give local colouring = 'robbers,' 'brigands.' Spain was the first province entered by the Romans and the last subdued, the Cantabri especially in the north-west long maintaining a guerilla warfare from their mountain fastnesses; cf. Hor. Od. 2. 6. 2; Varro 1. 16. 2. **a tergo**, because robbers attack from behind to effect a surprise.

409. **onagros**] The wild ass is Asiatic (Job vi. 5; xxxix. 5) or African, but is introduced to give picturesqueness.

411. **volutabris**] The word practically only occurs here,

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but *volutari* is regular of an animal 'rolling itself' in dust, mud, or the like, and so *volutabrum*=the marshy lair of the boar, from which he is 'roused' (*turbabis*) by the hunter 'in his pursuit' (*agens*).

414—439. *Drive out snakes by fumigation, and knock them on the head before they can escape. One snake is especially dangerous which in wet weather keeps to ponds and water, but during drought, takes to the land and is furious with the heat.*

415. **galbaneo**] *galbanum*, χαλβάνη, is the juice of a plant called *ferula*, νάρθηξ: see Martyn, and cf. 4. 264.

417. **vipera**]=*vivipera, quod vivum parit*, because it brings forth its young alive, whereas other serpents lay eggs (Martyn).

420. **fovit humum**] Cf. 4. 43 n. **robora**, 'a cudgel,' 'a good stick.'

421. **tollentemque**...] 'raising its threats (i.e. its threatening head) and puffing out its hissing neck, down with it'; cf. Aen. 2. 381 *attollentem iras, et caerula colla tumentem.* Note the sense of rapidity suggested by *deice* followed by a full-stop.

422. **iamque ... abdidit ... cum ... solvuntur**] Note the change of tense—'and now it has hidden its head...while the central coils...are still untwining, and the last fold trails its slow curves.' With *iamque* Virgil passes from command to description of the serpent's movements as it attempts to escape.

425. The serpent described is the χέρσυδρος, so called from χέρσος ('dry land') and ὕδωρ because it was amphibious. Virgil has borrowed much of his account of it from Nicander's Theriaca 366—371.

430. **hic**...] 'here (i.e. on the bank) insatiate (1. 119 n.) he fills his deadly (2. 130 n.) maw with fish and chattering frogs'; so Nicander ὑπὸ βροχθώδεϊ λίμνῃ | ἄσπειστον βατράχοισι φέρει κότον.

432. **dehiscunt**] 'gapes (i.e. becomes cracked) with the heat.'

433. **in siccum**] 'on to the dry ground'; **flammantia**...: Nicander has θάλπων ἠελίῳ βλοσυρὸν δέμας, but Virgil expands this and describes the snake as driven mad by the heat.

435. **molles somnos**] Ecl. 7. 45. **sub divo**, 'beneath the open sky.' So commonly *sub dio* and *sub Iove*; the root is DIV, whence *divus, dies*, Ζεύς, Διός=ΔιϝΓος, *Jupiter*=*Diu-pater.*

436. **nemoris dorso**] 'woodland ridge.'

437. **cum**...] 'when, his husk new doffed and glistening with youth, he rolls along, leaving his young or eggs within the nest, upreared to the sun, and flickers with three-forked tongue.'

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These lines are almost repeated Aen. 2. 473—5. Serpents cast their skin in spring and autumn; in Aen. 2. 473 *positis novus exuviis* definitely refers to the spring casting, but a later period would agree better with the mention of very hot weather here. It is doubtful, however, whether Virgil refers specifically to any particular period of the year; he merely wishes to impress on us (1) the brilliancy of the serpent's appearance, and (2) its dangerous temper, which he refers to in the words *aut catulos... relinquens*, animals being always fierce when they have young; cf. 245. So too *aut catulos aut ova* does not indicate two periods or any doubt on Virgil's part whether the creature was oviparous or viviparous, but merely marks it as exasperated because it has to desert its nest in search of food.

For **micat** cf. Tennyson In Mem. c. 110 'to flicker with his double tongue.' *micare* is strictly used of a quick jerky movement backwards and forwards (cf. *micare digitis* of a game in which a number of fingers are sharply shot forward), and the meaning 'sparkle' is only secondary. **ore** is probably local abl. — the serpent 'flickers at' or 'from his mouth with (instrumental abl.) forked tongue.' The use of the plur. **linguis** is probably intentional; the tongue moves so quickly that it seems several tongues. The tongue of a serpent has only two not three points.

440—477. *As regards diseases sheep are very liable to scab, due to bad weather or dirt getting into scratches. They should therefore be washed or, after shearing, treated with ointment, but the best thing is to use the knife boldly to the scab itself or to bleed by opening a vein in the foot. If you note a sheep getting into the shade, feeding badly, or lingering by itself, the best thing is to kill it and so stop the contagion, for otherwise the plague may carry off whole flocks as it did lately in Noricum and beside the Timavus.*

442. **ad vivum**] 'to the quick'; it is not the actual rain but the chill (cf. *frigidus*) from it which 'sinks down deep to the quick,' i.e. through the wool and skin to the vital organs.

443. **tonsis**] 'after shearing' goes with both the clauses which follow: it is the sweat which comes after shearing in summer (*astivus sudor* Colum. 7. 5) which needs washing off, and it is then also that sheep are liable to have the skin torn, when the sweat and dirt on the skin, getting into the wound, will cause it to fester.

447. **mersatur**...] 'is dipped and sent to float adown the stream.'

448. **aut tonsum**] Apparently washing in a stream is recommended while the fleece is still on (cf. *udis villis*), but

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the ointment could only be used after shearing. **contingunt**: not as 403, but from *tinguo* 'smear,' 'anoint.' **amurca**, ἀμόργη, lees of oil, boiled down to the consistency of honey, was used as an ointment for wounds, toothache, bad eyes, and all manner of ailments; see Martyn.

449. **spumas argenti**] litharge, a scum which rises to the surface of silver ore in fusion. **vivaque sulpura**, 'natural' not artificially prepared sulphur, cf. 2. 469 n. Nearly all MSS. give *et sulpura viva*, which is clearly a correction *metri gratia*, but Servius and Macrobius preserve the true reading, for which cf. 2. 69.

450. **Idaeasque pices**] Cf. 4. 41.

451. Both 'squills' and 'hellebore' are constantly referred to as medicinal. **graves** may safely be rendered 'potent,' 'strong.' **bitumen**=ἄσφαλτος, a pitchy substance found floating on certain rivers (Herod. 1. 179) and lakes (cf. Gen. xiv. 10 'and the vale of Soddim was full of slime-pits,' but in R.V. margin '-bitumen pits'). How far Virgil's different ingredients would get on together it is needless to inquire; he probably does not mean them all to be mixed into one formidable ointment, but gives a list of all the substances some of which are generally used.

452. **non tamen...**] 'yet no help for their ills is of more avail than if any one has had the courage to cut deep into the ulcer's head.' *fortuna*, lit. chance of dealing with their ills, is practically=remedy, and for *praesens* used of a remedy='efficacious' cf. 2. 127.

453. **potuit**] Not, as Conington says, 'merely a poetical amplification,' but='has hardened his heart,' referring to the natural shrinking which a man has from using the knife. Cf. Hor. Od. 3. 11. 30 of the Danaids *inpiae,—nam quid potuere maius?— | inpiae sponsos potuere duro | perdere ferro.*

454. **alitur...**] 'the evil is fed and thrives upon concealment'; for *tegendo* see Ecl. 8. 72 n. The line is imitated from Lucr. 4. 1068, where speaking of love-sickness he says *ulcus enim viverscit et inveterascit alendo*, but note how Virgil gives to a medical statement about an ulcer a wide philosophic bearing.

456. **et meliora...**] 'or sits calling upon the gods for happier omens,' i.e. for better luck. **sedet** marks inactivity; when he should be up and helping himself he sits idle calling upon Heaven to help him. Cf. Soph. Aj. 581 οὐ πρὸς ἰατροῦ σοφοῦ | θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι, and the proverbs 'Heaven helps those who help themselves,' '*qui laborat orat.*' *omnia* for *omina* has strong MSS. authority, but some mention of luck or

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fortune seems needed, and *meliora omnia poscere* seems a strange phrase, hardly justified by Sall. Cat. 52. 29 *vigilando, agendo, bene consulendo prospera omnia cedunt* and Hor. Od. 1. 18. 3 *siccis omnia nam dura deus proposuit.*

459. **profuit**] 'it has been known to be of service'; gnomic perfect. **avertere et...ferire**, 'to avert the fever and lance,' i.e. by lancing. **salientem**: either 'throbbing with' or 'spurting out with blood.'

461. **Bisaltae**] A Macedonian people near the Strymon; the *Geloni* were Scythians near the Tanais, and the *Getae* were a Thracian race called *Daci* by the Romans. **fugit** merely seems to describe nomadic life.

463. **et lac...**] 'and drink curdled milk along with horse's blood'; cf. Stat. Ach. 1. 307 *lactea Massagetae veluti cum pocula fuscant | sanguine puniceo.* Probably the milk is mare's milk, cf. the Ἱππημολγοί, a Scythian tribe mentioned Hom. Il. 13. 5. For drinking horses' blood cf. Hor. Od. 3. 4. 34 *laetum equino sanguine Concanum.*

467. **serae solam**] Both emphatic: the sheep lingers to the last and only leaves when it is late evening; for **decedere nocti** cf. Ecl. 8. 89 n. Notice how the sound of the two balanced spondees suggests dejection.

468. **culpam**] Conington happily quotes 'The dog that's lame is much to blame; It is not fit to live.' The disease must be treated as a crime and 'held in check' by sharp measures, so that the contagion may not spread among 'the heedless throng.' By his use of *culpam* Virgil also, after his manner, gives the two lines not only a medical but a moral meaning, while *contagia* in Latin suggests moral quite as much as physical contagion, *contagium sceleris, turpitudinis, criminis, noxae* being much more frequent than *contagium morbi.*

470. **creber**] Not of the close succession of gales, for they rarely follow one after the other, but of the succession of squalls in the same gale when gust follows gust; cf. Aen. 1. 85 *creberque procellis | Africus,* where *creber procellis* 'with thick-following storms' is exactly = *creber agens hiemem* 'bringing storm after storm'; see too 196 *densus Aquilo.*

471. **quam multae...**] i.e. plague follows plague as closely as squall follows squall.

472. **aestiva**] sc. *castra*; a military metaphor.

473. **spemque**] i.e. the young. Note the accumulative force of *que* thrice repeated.

474. **tum sciat...**] 'then let him know this (i.e. the truth

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of my words), should any see...,' i.e. any one who sees...may test the truth of my assertions.

475. **castella in tumulis**] i.e. Alpine forts or fortified villages; cf. Hor. Od. 4. 14. 11 *arces | Alpibus impositas tremendis.* **Iapydis**: the Iapydes were a barbarous people in the north of Illyricum. For the Timavus see Aen. 1. 244 seq.

476. **post tanto**=*tanto post* 'so long after.'

478—497. *During an autumn of fierce heat a pestilence fell on this district and destroyed all animals. They were first parched up with fever, and then seemed to melt and rot away; the victim fell dead at the altar, the calf while feeding; dogs went mad and swine choked.*

In this description of a plague, which he makes the epilogue to the book, Virgil has in mind the famous description by Thucydides of the plague at Athens (Thuc. 2. 48 seq.) in 430 B.C. and the treatment by Lucretius (6. 1138—1251) of the same theme.

478. **morbo caeli**] 'through the tainted air'; cf. Ecl. 7. 57 *vitio aeris;* Aen. 1. 138 *corrupto caeli tractu.* The poison is supposed to be in the air, which is then spoken of as itself diseased or infected.

479. **tempestas**] 'season.' **totoque...**, 'and glowed with all autumn's heat'; autumn in Italy was always hot and sickly (cf. Hor. Sat. 2. 6. 19 *Auctumnusque gravis Libitinae quaestus acerbae*), but that year it 'grew to a white heat' (*incanduit*), resulting in plague.

482. **nec via... simplex**] 'nor was the road to death uniform,' i.e., as the next lines show, the fatal progress of the disease was marked by opposite symptoms succeeding each other. It is the context alone which prevents us rendering 'nor was the path to death but one,' i.e. in different cases the symptoms of the disease differed (cf. 2. 73). **ignea sitis**, 'the fevered thirst' is said, like the fever itself, to 'race through the veins' and 'shrivel up the limbs.'

484. **rursus**] marks the striking change as the body began to swell. **in se...**, 'drew into itself the bones as bit by bit they fell in through disease.' The phrase describes the way in which the purulent fluid rots and undermines the bones so that they decay away into it.

486. **in honore deum medio**] Stronger than the simple phrase *in honore deum*='during the worship of the gods' (cf. Aen. 3. 406); *medio* marks the event as taking place just at the central point of the ceremony.

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487. **lanea**] The *vitta* is the ribbon or fillet on which the *infulae* or flocks of white and red wool (see Dict. Ant.) were twisted; hence we cannot, with Martyn, render 'the woolly fillet is encompassed with a snowy garland,' but must take *nivea vitta* as abl. of quality and explain 'while the fillet with its snowy garland is being put round' the victim's head.

488. **cunctantes**] Added to produce a contrast with what follows. If the 'attendants (*ministri*) lingered' in their preparations the victim fell dead before the officiating 'priest' (*sacerdos*) could use the sacrificial knife, but even when he was in time to use it before the animal died (*ante=mortem praeveniens* Serv.), even after that (*inde*) neither would the parts offered on the altar burn nor did the diseased and putrefying organs admit of the *haruspex* observing those marks which indicated the divine will.

490. **neque...ardent**] A bad sign indicating that the gods reject the offering. **fibris**: 1. 484 n.

491. **responsa reddere**] The seer cannot 'give reply' to those who 'consult' him, because the organs are a mass of corruption and exhibit none of the usual markings, etc. *responsa* describes a 'sacred' or 'oracular response,' cf. Aen. 6. 44 *responsa Sibyllae;* 82 *vatis responsa.*

492. **suppositi**] The throat was cut from underneath.

494. **hinc**] Merely a particle of transition='then'; from the bull he passes on to calves, dogs, etc. **laetis, dulces, plena**: all bringing out the pathos of the scene.

496. **blandis rabies**] Antithetical juxtaposition.

497. **faucibus...**] 'chokes them with swelling throats'; for **angit** cf. ἀάγχη (ὖς, ἄγχω), *angina*, 'quinsy' (=κυνάγχη).

497—514. *The symptoms of the plague in horses. The only remedy was wine, but sometimes that drove them to madness.*

498. **infelix studiorum**] go together and so balance *inmemor herbae*; for the gen. cf. *felices operum* 1. 277. The horse is described as 'unhappy in his efforts' because they bring him no reward, cf. 525. Some strangely join *studiorum atque inmemor herbae.*

499. **fontes avertitur**] 'turns away from' and so 'rejects'; hence the accusative.

500. **crebra ferit**] 'often paws'; for *crebra*=adv. cf. Ecl. 3. 63 n. **incertus**, 'fitful,' 'intermittent.' **ibidem**, i.e. about the ears.

501. **et ille quidem**] See 216 n. **aret**: notice the marked position of the word bringing out the striking contrast between

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the dry fevered skin and the cold perspiration. It was the combination of the two which was a fatal sign; cf. Hippocrat. 4. 37 ψυχροὶ ἱδρῶτες ξὺν ὀξεῖ πυρετῷ γιγνόμενοι θάνατον σημαίνουσιν.

504. **sin**] 'but if,' almost = 'but when,' *si*, as often, expressing little doubt (cf. Aen. 5. 64). After describing the symptoms 'in the early days *before death*' it is of course illogical to say 'but *if* the disease begins to grow violent'; Virgil's phrase, however, just hints that, although the earlier symptoms, which he has described, generally end in graver ones and death, yet they do not necessarily do so.

505. **attractus ab alto**] 'deep-drawn.'

507. **tendunt**] 'strain.'

508. **obsessas**...] 'the rough tongue chokes the beleaguered throat.'

509. **inserto cornu**] The 'insertion of a horn' was necessary (1) because of the swollen tongue, etc., (2) because the animal might object to the strange liquid. Wine and stimulants are constantly given to horses.

511. **hoc ipsum**] 'this very thing,' i.e. the giving wine, which, though used as a remedy and at first proving successful, soon became worse than useless.

512. **iam morte**...] Although they were 'just on the verge of weary death' the wine roused up a factitious strength and fury.

513. A parenthesis, copied from Nicander Ther. 186 ἐχθρῶν που τέρα κεῖνα καρήασιν ἐμπέλασειε—'God (grant) happier fortune to the good and such madness to our foes.'

514. **nudis**] Added to bring out vividly the idea of mad fury. Any one knows the effect when an animal really bares its teeth viciously.

515—535. *The ox often fell ploughing beside his mate; nothing could bring delight (to the sick animals), but they drooped and perished, in spite of all their services and their healthy unluxurious lives. No cattle could be found either for sacred processions or for labour in the fields.*

515. **sub vomere**] Merely = *sub aratro;* the work which the 'ploughshare' performs is a burden under which the ox struggles.

517. **it...aratra**] The beauty of these lines is unsurpassed, but attention may be also called to the extraordinary skill with which Virgil in so few words suggests three complete pictures—(1) the disheartened ploughman, (2) the bereaved steer, and (3) the abandoned task.

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518. **fraterna**] Sellar admirably illustrates this touching adjective by quoting from Georges Sand (La Mare au Diable) 'deux bœufs.... ces vieux travailleurs qu'une longue habitude a rendus *frères*, comme on les appelle dans nos campagnes, et qui, privés l'un de l'autre, se refusent au travail avec un nouveau compagnon et se laissent mourir de chagrin.... Le bouvier dira: "C'est une paire de bœufs perdue: son frère est mort, et celui-là ne travaillera plus."'

520. Largely imitated from Lucr. 2. 361 seq.

522. **electro**] Undoubtedly 'amber' here as Ecl. 8. 54, not the metal as Aen. 8. 402. **ima**, as in 506, intensifies: the sides 'hang flabby' from top to bottom.

525. **quid vomere...**] Supply *iuvat*; *quid benefacta iuvant* and *quid invertisse iuvat* are exactly parallel, showing that in this construction the infinitive is really the nom. to the so-called impersonal verb.

526. **Massica**] 2. 143 n.

527. **non illis**] Emphatic; 'not to them have oft-renewed feasts been baneful.' They have never, as men do, ruined their health by over-eating and drinking. Whether **repostae** refers to the continual renewal of the courses on the same day or the continual renewal of the feast itself day after day, does not much matter.

529. **exercita...**] 'rivers racing as they run.'

532. **quaesitas**] 'were sought for,' implying that they were not to be found; cf. the common use of *requiro* = 'miss,' 'want.' Apparently white oxen were specially used for drawing the priestess of Juno to her temple at Argos, but it hardly seems likely that Virgil has this distant allusion in mind, for the use of white animals for religious purposes was common enough. **uris**: 2. 374 n.

533. **inparibus**] 'ill-matched.' **donaria**, 'treasury,' the place where the votive offerings were kept; almost = 'sanctuary.'

534. **rimantur**] A contemptuous word; they could merely 'scratch' the ground instead of giving it the deep ploughing it needed.

537—566. *Wild beasts, cowed by terror, became tame; the sea flung ashore dead fish; the very birds fell from the sky. All remedies were vain; the fury of the plague grew ever fiercer, and as the cattle perished in crowds, they hastily buried them, for skin and carcase were alike useless, and the wool brought deadly contagion.*

537. **insidias explorat**] 'searches out an ambush.'

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538. **obambulat**] 'prowls against.'

541. **natantum**] 'fishes'; cf. *balantes* 'sheep,' *volantes* 'birds.'

543. **proluit**] 'washes up.'

546. **ipsis**] i.e. though they are its especial denizens and might look for some favour, yet even to them the tainted air shows none.

547. **vitam...**] So Aen. 5. 516 of a dove just shot, *decidit exanimis, vitamque reliquit in astris | aetheriis.* The phrase refers to the theory that life is something material, being derived from the *aether* which surrounds the universe, and that at death this fine substance flies up again and unites with the *aether* from which it came; cf. 4. 219 n.

549. **quaesitaeque...**] 'and the remedies they sought work evil; defeated are the great masters....' **cessere** = 'gave up,' 'withdrew' from any attempt to resist the plague. Chiron the Centaur, son of Cronos and Philyra (see 93), and tutor of Achilles, was famous for his skill in all arts, but especially medicine; Melampus, son of Amythaon (see Dict.), was the first professor of the medical art. Virgil does not mean that these primitive medical heroes themselves failed but that their successors, though armed with their traditions and prescriptions, did so. Of course he introduces their names to show his learning and also to produce a certain sense of awe, but the effect is rather to remind one of the many mysterious letters which follow the name of a modern physician. The famous *mussabat tacito medicina timore* of Lucretius (6. 1179) has a different ring.

552. **Tisiphone**] One of the Furies, 'Vengeance' (Τισιφόνη); seems to represent the spirit of the plague and is finely represented as let loose from hell preceded by the spectral forms of 'Disease and Dread' (which usually dwell in the gate of hell, Aen. 6. 275). So in the Old Testament plague is represented as the direct work of an angel of the Lord, cf. 2 Sam. xxiv. 15 'the Lord sent a pestilence...and when the angel stretched out his hand....'

553. **inque dies...**] i.e. day by day the Fury, and therefore the plague, grows and becomes more threatening.

556. Cf. Lucr. 6. 1144 *inde catervatim morbo mortique dabantur.*

559. **nam**] explains why they 'buried' the carcases instead of trying to use them. **nec viscera...**: i.e. no one could make the flesh (*viscera*) fit for use by any process of cleansing or cooking; *nec lavari nec coqui poterant* Servius. *abolere* is the opposite of *adolere* ('increase'; Ecl. 8. 66 n.) and means 'to destroy,' cf. Aen. 4. 497 *abolere viri monimenta* 'to destroy

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(by burning)'; Tac. Ann. 16. 6 *corpus igni abolitum;* but here clearly destruction of the carcase itself is not suggested, and Virgil must be thinking of the water washing away and destroying its foulness. Possibly also the idea of 'getting rid of the smell' may have been vaguely present to his mind from the resemblance of the word to *olere* 'to smell'; see Kennedy on Aen. 3. 547, who suggests that both these curious verbs may be really connected with *oleum* in connection with 'an old practice of using oil to make the sacrifices burn more surely and more speedily.'

561. **ne tondere quidem...**] They cannot even shear the wool 'eaten up,' as it was, 'with sores and filth'; they cannot 'touch the rotting web' without its falling to pieces; if any one put on garments made from it he at once caught the contagion. There is a sort of illogical climax, for if it was impossible to shear the wool it would of course be impossible to do anything else with it.

565. **membra sequebatur**] 'ran along his limbs.' **moranti**: ethic dat., the sick man 'had not long to wait' before he felt the virulence of the attack.

566. **sacer ignis**] 'the accursed fire': the phrase is sometimes applied to erysipelas; see Munro Lucr. 6. 660. **contactos**, 'plague-stricken.'

GEORGIC IV

1—7. *Next I shall sing of bees, and here too ask thy favour, Maecenas, while I relate the marvellous history of these tiny creatures. Humble is the theme but great the glory, if but Apollo hear a poet's prayer.*

1. **protinus**] Marks this book as a continuation of the preceding ones. After dealing with (1) the culture of the fields in Book I., (2) the management of trees in Book II., and (3) the care of cattle in Book III., he now comes to the last division (*partem*) of his subject, and asks for it too (*etiam*) the favour of Maecenas, as he had already asked it for the three former divisions.

aërii, caelestia: the ancients believed that honey fell in the form of dew from heaven. The belief arises from the existence of honey-dew, a glutinous saccharine substance which in sultry weather is found covering the leaves of many trees, especially oaks, elms, and limes, and is eagerly consumed by bees. It is generally regarded as an exudation of sap (cf. Ecl. 4. 30 *quercus sudabunt roscida mella*), but much of it is also

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secreted by various species of aphides which live upon the leaves. The abundance of this 'heavenly gift' will, according to Virgil, mark the return of the golden age (Ecl. 4. 30), as the close of it was marked by its withdrawal, cf. 1. 131 *mellaque decussit foliis.*

3. **admiranda**...] This line gives the key-note to the whole book. It is in making 'little things' into a 'marvellous spectacle' that Virgil displays throughout his utmost skill. The opening words of the next line illustrate how this will be done, viz. by speaking of bees as if they were human beings, animated with human interests, and governed by all the laws of human society. For the antithesis of *admiranda levium* cf. 3. 290 *angustis hunc addere rebus honorem*, and in an opposite manner Hor. Od. 3. 3. 72 *conamur tenues grandia.*

5. **mores**] 'character.' **studia**, 'pursuits.' *mores* denote qualities which are more fixed than *studia*; the latter, if persisted in, pass into the former (*abeunt studia in mores*); and as *studia* create *mores*, so the *mores* of individuals tend to create the more permanent *mores* of a community, and it is of this 'national' or 'hereditary character,' so conspicuous both in the Romans and in bees, that Virgil seems here thinking. **populos**, 'tribes,' perhaps with a recollection of the various 'peoples' and 'tribes' which had been amalgamated into the Roman state.

6. **in tenui**] 'the toil is on a trivial theme, but not trivial the fame'; cf. Tac. A. 4. 32 *in arto et inglorius labor*, and for neuter adj. used as subst. 1. 127 n. **si quem**..., '(for him) whoe'er the adverse powers permit and whose prayer Apollo hears.' Notice the skill of *si quem*: Virgil does not say that his own 'glory' will be great, but speaks generally of any poet who attempts the theme.

7. **laeva**: some take this as = 'favourable,' but this is inconsistent with *sinunt*, and, though in augury thunder on the left was a favourable sign (cf. Aen. 2. 693; 9. 361; Cic. de Div. 2. 39. 81), yet *laeva*, like *sinistra*, is generally (as opposed to *dextera*) used in a bad sense, cf. Ecl. 1. 16; Aen. 2. 54; 10. 275. For the division of deities into 'good' and 'evil' cf. Aul. Gell. 5. 12 *quosdam deos, ut prodessent, celebrabant, quosdam, ut ne obessent, placabant.*

8—32. *Firstly, the hives should be out of the way of the wind, of cattle which trample down the flowers, of lizards, and of birds which prey on the bees. On the other hand there must be water, and trees to give shade and tempt the swarms to settle on them. In the water, whether running or stagnant, there should be stones to settle on, while casia, wild thyme, and beds of violets should be planted near.*

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8. **principio**] 'firstly'; cf. 2. 9 n.

9. **quo neque sit...aditus...neque oves...insultent**] 'so that thither neither is there approach for winds...nor (there) do sheep trample on.' The final force of *quo* (=*ut eo*) extends to both clauses, but in the second some such word as *ibi* must be supplied.

10. **ferre...prohibent**] 'prevent their carrying.' The infinitive is so convenient metrically that its use is very frequent in poetry after verbs of *desiring, asking, forbidding, trying,* etc., which would not ordinarily take it in prose, cf. 23 *invitet decedere;* 84 *obnixi non cedere;* 117 *festinem advertere;* 249 *incumbent sarcire;* 489 *scirent ignoscere;* 1. 39 *sequi curet;* 1. 246 *metuentes tingui;* 2. 433 *dubitant serere;* 3. 46 *accingar dicere;* 3. 124 *inpendunt curas distendere;* Ecl. 5. 9 *certet superare;* 6. 2 *erubuit habitare.* For inf. after adjectives cf. Ecl. 5. 1 n.; after nouns G. 2. 73 n.

13. **et**] 'also.' **squalentia**, 'scaly,' cf. 91 n.

14. **meropes**] The *merops apiaster* or 'bee-eater,' a bird of the fissirostral tribe.

15. **Procne**] i.e. the swallow. Procne, daughter of Pandion king of Athens, was wife of Tereus, and to avenge her husband's infidelity slew her son and served him up to his father for a meal. When pursued by Tereus she was changed into a swallow and her sister into a nightingale. The blood upon her hands is still supposed to stain her plumage, and in fact the common chimney-swallow has a deep claret-coloured patch on the throat.

16. **omnia**...] 'for they make complete havoc by carrying off the bees themselves as they fly...'; the second clause, *ipsasque...escam,* explains the first. Some contrast *omnia* with *ipsas,* as though birds not only destroyed everything else, but also even carried off the bees. Surely, however, birds do not 'destroy everything,' though they may make 'utter destruction' among bees. **volantes** might be a subst. = 'winged creatures' and so 'bees,' but it would be awkward to call bees *volantes* here, where they are contrasted with birds, which are also *volantes*: hence it is best taken as a participle.

17. **nidis inmitibus**] 'pitiless nestlings'; cf. Aen. 12. 474 *hirundo | pabula parva legens nidisque loquacibus escas.*

18. **at liquidi fontes**...] 'Water is essential during spring and summer; a shallow pebbly stream in the vicinity will, therefore, be most advantageous, where they can drink without danger of drowning. Its absence should be supplied by artificial means; and a shallow vessel of water...having a few

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smooth round stones thrown into it (cf. 25) of a size to project above the surface and afford footing to the drinkers, will answer the end. The neighbourhood of large sheets of water, however, or of broad rivers, is injurious; the little foragers, in crossing during high winds (cf. 29) or dashing rains, perishing by hundreds in a single day.'—Naturalist's Library, vol. v. p. 160.

19. **tenuis fugiens**] 'running shallow,' or 'in thin stream'; for construction cf. 1. 163 n.

20. **vestibulum**] In a Roman house the street-door stood somewhat back, and the 'vestibule' is the space in front of it, flanked on either side by the walls of the house (cf. Aen. 2. 442; 6. 273). Here it is merely = 'the entrance.'

21. **reges**] 'kings': the ancients regarded the queen-bee as the male.

22. **vere suo**] 'in their own spring,' 'in the spring they (the swarms) love': as bees swarm in the spring, the spring is said to belong to them. *suus* often thus refers to a single word; cf. 190 n.

23. **vicina**; 24. **obviaque**] Note the position and force of both adjectives. The bank is to be close by 'with a neighbourly invitation,' and the tree to 'meet and detain them with leafy hospitality.' **decedere calori**, 'retire from the presence of the heat'; cf. Ecl. 8. 89.

25. **in medium**] sc. *umorem*, or, more probably, *in medium* is merely 'into the middle,' cf. 1. 127 n. **stabit**, referring to *stagna*.

26. **transversas**...] 'fling willows across and hurl in mighty rocks.' Note the exaggeration and also in 29: in Varro (3. 16. 27) the *grandia saxa* are *lapilli...ubi adsidere et bibere possint*, and the stream, which Virgil says is to be bridged with willows, is to be not more than 'two or three fingers deep.'

28. **morantes**] 'lingering,' i.e. staying too long out in spite of threats of rain, and so getting caught in a storm.

29. **sparserit**] 'sprinkled,' with rain. **aut praeceps**..., 'or headlong Eurus plunged in Ocean'; *praeceps* = καταιγίζων 'coming down in a sudden squall.'

30. **casiae**] called *humiles* 2. 213, and mentioned with rosemary as a common herb; entwined in a nosegay, Ecl. 2. 49, 'with other sweet (scented) herbs.' Martyn rightly distinguishes it from the Greek κασία, which was a *shrub* with aromatic bark, growing in Arabia, from which a costly perfume also called *casia* was distilled; cf. 2. 466; Ps. xlv. 8

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σμύρνα καὶ στακία καὶ κασία ἀπὸ τῶν ἱματίων σου: Job xlii. 14 'Kezia.'

31. **graviter spirantis**] 'strong-smelling'; for *spirantis* metaphorically of scent cf. 417.

33—50. *The hives should have very narrow entrances as a protection against heat and cold. Bees suffer from both, and consequently themselves stop up every crevice with propolis and wax (as for the same reason they sometimes hive underground or in a hollow tree), but you too must help them by plastering over the hive with mud and leaves. No yews must be planted near them, nor crab-shells burned; marshy ground, the smell of mud, and echoes are disliked by them.*

33. **ipsa**] Emphatic: the hives 'themselves' as opposed to their surroundings. **corticibus**, 'the bark of the cork-tree was called *cortex* by way of eminence.'—Martyn. Columella recommends it as 'warm in winter and cool in summer,' cork being, of course, a non-conductor of heat.

34. **alvaria**] not *alvearia* (as Conington reads), for though *alveus*, m., 'hollow vessel,' and *alvus*, f., 'belly,' are often confused, yet Varro, Pliny, and Columella commonly use *alvus* for a hive in cases where the gender makes *alveus* impossible, e.g. *utilissimas alvos.*

36. **cogit**]=*co-agit*, 'makes solid,' the opposite of **remittit** (cf. Tib. 3. 5. 4 *quum se purpureo vere remittit humus*) 'makes give' or 'yield so that it runs' (*liquefacta* proleptic, cf. 1. 399 n.). Honey should be neither solid nor liquid.

38. **nequiquam**] 'idly,' 'with no real cause.' **tenuia**: dactyl, cf. 1. 397 n.

39. **fuco et floribus**] 'with gum' or 'paste from flowers'; hendiadys, cf. 2. 192 n. The substance referred to is certainly not pollen, as Conington and others take it, for (1) *fucus* is not a powder, but either a dye or something which can be smeared or daubed over anything, like rouge; (2) from comparison with 160 *Narcissi lacrimam et lentum de cortice gluten*, where this substance is described as 'the tears of the Narcissus and sticky gum from bark,' it is clear that Virgil considers it as sometimes a secretion of flowers, sometimes an exudation of trees, and *Narcissi lacrimam* is parallel to *fuco et floribus* here, as *gluten lentius* is to *lentum gluten*; (3) the actual substance thus used by bees is *propolis*, a glutinous substance 'employed in fixing the less adhesive wax to the roof of the hive, and in stopping up any crevices,' which Huber, the famous blind observer, describes them as collecting from a sort of varnish which exudes from the buds of the white poplar. Pollen, on the other hand, is a sort of dust collected from the

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anthers of flowers and stored up, as 'bee-bread,' for feeding the young *larvae*.

oras, 'edges,' probably of the 'crevices,' **spiramenta.**

40. **haec**...] 'for this very purpose,' viz. of stopping up chinks. This shows that *gluten* is the same thing as *fucus et flores*, being used for the same purpose.

41. **pice Idae**] Cf. 3. 450 *Idaeasque pices.*

42. **effossis**] Probably Virgil means 'excavated' by themselves: the humble-bee does actually so excavate its nest underground.

43. **fovere Larem**] 'have kept their house warm' or 'snug.' *foveo* is='keep warm,' especially by holding to the breast or as birds keep their nest warm when sitting; cf. 56 *progeniem nidosque fovent*, where the bees are said, like birds, to 'keep warm their offspring and their nests'; 3. 420 *fovit humum* of a snake lying close in its hole; Aen. 9. 57 *castra fovere;* 1. 718 *gremio fovet;* 4. 686 *sinu germanam fovere*, and so to 'fondle,' Ecl. 3. 4 *Neaeram fovet;* Aen. 4. 193 *fovere inter se.* Then it is used of warm medical applications—*fomenta* 'poultices,' and so of any application to the surface of anything, cf. 46 *ungue fovens* 'anoint to keep them warm'; 230 *ora fove;* 2. 135 *ora fovent* 'rinse.'

44. **antro**] i.e. which is 'a cave' to them.

45. **tu**] Strong didactic emphasis, cf. 62, 106. **tamen**: i.e. although they do so much for themselves, 'nevertheless do thou....'

47. **taxum**] The yew was considered poisonous (*taxi nocentes* 2. 257), and specially injurious to bees, cf. Ecl. 9. 30 *sic tua Cyrneas fugiant examina taxos.* **neve**...: bees have a strong dislike to some smells. Kennedy says that 'burnt crabs were used as a specific manure for certain trees.'

48. **altae**...] 'and put no trust in a deep marsh, or (in a place) where...'; apparently both places are bad for the same reason, viz. the smell.

49. **aut ubi**...] How far bees possess the sense of hearing has been disputed, but it seems certain that they dislike noise, and an apiary situated near mills, smithies, or other noisy workshops is seldom prosperous.

50. **vocisque**...] 'and the echo of a voice rebounds after striking them (i.e. the rocks).' **imago** (=*mimago*, cf. *imitor* =*mimitor*, 'mimic') is the regular word for an echo: strictly it is the sound (*vox*) itself which strikes (*offenditur*) the rock and only the echo (*imago*) which 'rebounds.'

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51—66. *As soon as spring returns bees go forth in quest of honey, and begin to breed, build cells, and swarm. When they swarm they always make for trees and water. Attract them to such a spot by rubbing the boughs with sweet-scented herbs, and clash cymbals; they will readily settle on the prepared place and be easily hived.*

51. **quod superest**] A formula of transition, borrowed from Lucretius, 'as to what remains,' 'for the rest,' 'furthermore.'

54. **metunt**] 'reap,' 'harvest'; the same metaphor 231 *messis*. **purpureos**, 'bright,' cf. Ecl. 9. 40 n. **libant**, 'sip.'

55. **leves**] 'on light wings,' 'lightly hovering,' cf. Aen. 6. 17. **hinc...hinc...hinc**: not merely 'then...then...then' (*hinc* = *post hoc*) describing the succession of their acts, but rather 'therefore' (*hinc* = *propter hoc*). The result of the warm weather and their feast in the fields is that, 'joyous with a marvellous delight,' on their return home they busy themselves with the hive, building their cells, rearing their young, and finally (*iam* 58) pouring forth their superabundant population in a swarm. Cf. 1. 412, where the effect of fine weather on crows is described as producing exactly the same 'marvellous delight' in their homes.

57. **excudunt**] 'forge': a stately word, cf. Aen. 6. 847 *excudent alii spirantia mollius aera.*

59. **nare...**] 'float 'mid the liquid summer air.' *liquidus* suggests two ideas: (1) liquid, (2) clear, pure: here in connection with *nare* the first is more prominent, but the other is present. Cf. 1. 404 *liquido in aere*, where both are equally suggested; Ecl. 6. 33 *liquidi ignis*, where the first prevails. Elsewhere it is used as an epithet of *lux, nox, tempestas, mens, animus* (= 'serene'), *voluptas*; see too 1. 410 *liquidas voces.*

60. **obscuramque...**] 'and marvel at the dark cloud trailing in the wind'; for *trahi* cf. *trahi nubes* 557 of actual clouds, and for *nubes* metaphorically cf. Aen. 7. 705 *volucrum...nubem.*

61. **contemplator**] Cf. 1. 187 n.

62. **iussos...**] 'scatter the appointed scents.' **iussos**: either prescribed by those learned in the matter, or prescribed here by me, that is to say 'pounded balm....'

63. **melisphylla**] *μελισσόφυλλον*, 'balm'; probably the Latin *apiastrum*. **cerinthae**: 'the name is from *κηρίον*, a honeycomb, because the flower abounds with a sweet juice like honey.'—Martyn, who also says that it is the 'yellow flowered honey-wort, and is one of the most common herbs all over Italy and Sicily.' He adds that it grows to a height

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of between one and two feet, so that *ignobile* had better be taken 'lowly' (=common) rather than 'low-growing'; but J. Sargeaunt (*The Trees, Shrubs, and Plants of Virgil*) suggests that it may 'refer to the little account made of honeywort in the works of the Greek botanists.'

64. **Matris**...] i.e. Cybele, a Phrygian goddess, whose worship was introduced at Rome during the Hannibalic war, and who was identified with Earth 'the Great Mother' of all things. Her ritual was of an oriental character, and cymbals were used in her worship; for their use in the East cf. Ps. cl. 5. Our 'key and warming-pan' afford a striking contrast here with Virgil's heroic style.

66. **intima**...**cunabula**] i.e. the hive which is offered to the swarm. **more suo** indicates that they will be sure to do this: it is 'their rule.'

67—87. *When there are two rival kings and a battle between their forces is imminent, you will hear sounds as of a trumpet; the bees collect in crowds and prepare their weapons, especially round the quarters of their monarch. Then on a fine day they sally forth and the battle is waged in mid air, the combatants falling to the ground thick as hail or acorns, while the leaders move proudly among their troops, resolved to fight to the bitter end. All this strife is ended by flinging on them a little dust.*

It is well known that two queens cannot exist together in a hive. If a strange queen is introduced into a hive a combat to the death takes place between her and the reigning monarch. Similarly, when the swarming season is over, any young queens left in the royal cells are liberated simultaneously (previously they are only liberated one by one when needed for a swarm), and allowed, or rather encouraged, by the other bees to fight to the death, the survivor being received as sovereign. These combats take place *inside* the hive, and seem only to be between the queens themselves. On the other hand actual fights between bees occur when, as often happens, the bees of an ill-stored hive attempt to plunder a richer one; see the famous description in Butler Feminine Monarchie (Oxford 1634), 'Wen de teeves, having first made an entri, begin to coom tik, and de true bees perceive demselves to bee assaulted by many; dey suddenly make an outcrie; and issuing out of deir holds by troops, prepare demselvs to battel. Soom keep de gates; soom flie about; soom run in again, to see wat is doon dere; soom begin to grapple wid the enimi; and dat wit suc a noise and din, as if de drum did sound an all-arm. Besides wic base sound, you sal eftsoons in de heat of de battel

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hear a mor^e shrill and sharp not^e, as it wer^e of a flut^e; as saith Virgil,

vox,
auditur fractos sonitus imitata tubarum,

wic, I am out of doubt, is tuned by deir generall commander, encooraging dem to fig^t for deir Princ^e, deir lives, and deir goods. Den sal you see de enimi^es bestur demselves most venturously; soom violently, toorrow de tickest, trusting in at de gat^es; iders scalling de walls, and tearing dem down. On de oder sid^e, de defendants will behav^e demselves as bravely, not giving any rest to de enimi; part encountring wit dem dat ar widout....' Virgil seems to have blended these two quite separate forms of encounter into one imaginative scene.

67. **sin autem...**] With elaborate art Virgil gives his language here the appearance of careless ease. He begins 'but if they have gone forth to battle,' then breaks off with a description (*nam...hostem* 76) of the cause of such frays and the preparation for them, gives an account of the battle itself (77—85), and finally (86, 87) tenders that advice to the bee-keeper which the opening words *sin...exierint* lead us to expect, and which is the nominal reason for the whole paragraph. Some say that the irregularity of the construction reproduces 'the enthusiasm with which the poet throws himself into the subject' (Forbiger), or 'the tumultuous emotions of the bees' (Schaper), but there is nothing strongly passionate in the passage, which is rather highly artistic.

69. **trepidantia bello**] 'trembling (i.e. with eager excitement) for the fray'; for the dat. cf. Aen. 7. 482 *belloque animos accendit=in bellum.* Others give 'with war,' 'with warlike ardour.'

70. **namque...**] 'for the well-known martial note of harsh-sounding brass urges on the laggards'; what the note is (viz. that of the trumpet) is immediately explained in the next clause.

Varro (3. 16) also alludes to a trumpet-like sound made by the 'kings' (*duces*), and it is known that in a hive where there are several unliberated young queens the actual queen is always trying to kill them in their cells, and is prevented by the workers—'I saw her hasten to the other royal cell and attempt to tear it open..., but the workers pulled her violently back. At every repulse she...emitted the shrill monotonous *peep, peep, peep,* so well known to bee-masters, while the unhatched queen emitted the same kind of sound, but in a

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hoarser tone, the consequence of her confined situation.'—Naturalist's Library, vol. v. Edin. 1843. So too Maeterlinck Hist. des Abeilles p. 183 'La reine s'éloigne enfin et sa colère inassouvie se promène de rayon en rayon, y faisant retentir ce chante de guerre ou cette plainte menaçante que tout agriculteur connaît, qui ressemble au son d'une trompette argentine et lointaine.'

72. **fractos**...] Cf. the well-known line of Ennius *at tuba terribili sonitu tarantara dixit.*

73. **trepidae**...] 'eagerly they throng together with flashing pinions.' Notice that *inter se coeunt* is not 'join battle.' *corusco* = 'shake,' 'make to vibrate' is constantly used intransitively = 'flash,' 'gleam' of the light which any bright body in movement gives off: both it and *coruscus* are especially used in connection with armour and military weapons; hence the choice of it here.

74. **spiculaque exacuunt rostris**] Two renderings are given—(1) 'sharpen their stings *with* their beaks,' (2) 'sharpen the stings *to*' or '*for* their beaks.'

(1) As the sting of a bee is in its tail, the action seems impossible. It has, however, been suggested that a bee's action in cleaning itself, when it first scrapes the abdomen with its legs and then removes the dirt from the legs with its mandibles (*rostris*), has been mistaken for a process of sharpening the tip of the tail or the sting which it contains.

(2) Though the head of a bee is only furnished with mandibles and a proboscis for collecting honey, yet it is quite possible that Virgil considered it to be actually armed with some weapon of offence which he compares to a 'dart' (*spiculum*). On the other hand *spicula* in 237 is certainly = 'stings.'

rostris will suit either interpretation, for *rostrum* (from *rodo*, 'the gnawing' or 'biting thing') may describe either the whole 'head' of an animal, or the special part with which it bites, gnaws, etc. = 'mandibles,' 'bill' 'beak,' etc.

75. **praetoria**] Cf. Shakespeare's 'the tent-royal of their emperor,' line 153 n.

76. **miscentur**] 'crowd,' 'throng.

77. **ergo**] 'therefore,' i.e. as the natural result of all these warlike preparations. **ver sudum**, 'a clear' or 'fine spring day'; bees never venture out in rain. **camposque patentes**: the 'open field' is the clear sky.

78. **concurritur**] For intransitive verbs used impersonally in the passive cf. Ecl. 1. 12 n. **aethere in alto**: bees do

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grapple with one another in the air, but the actual struggle takes place on the ground. 'When two bees are struggling in this manner they descend to the ground, for in the air they would not be able to get purchase enough to be sure of striking each other. They then engage in a hand-to-hand fight.... They are continually making stabs with their stings....'—Figuier.

79. **magnum**...] 'crowded together they are rolled into a mighty mass'; *orbis* is the ball-shaped mass of struggling combatants.

80. **praecipitesque cadunt**] 'and fall head foremost.' Notice the double sense of *cadunt*; warriors 'fall' on the ground and the bees 'fall' to it.

81. **tantum...glandis**] lit. 'so much of acorns'; *glandis* is used collectively, as *miles* is often = 'soldiers,' cf. 227 n. 'Nor do the acorns rain so thick from....'

82. **ipsi**] 'they themselves,' i.e. clearly the chiefs in contrast with their followers. **insignibus alis**, 'with conspicuous pinions.' The wings of a queen-bee are comparatively small, but Columella (9. 10) describes them as specially beautiful, *sunt reges...minus amplis pinnis pulchri coloris et nitidi.*

83. **ingentes**...] 'keep alive in their tiny heart a giant's courage.' *animi* in the plur. is regularly used = 'temper,' 'courage,' 'spirit,' and *versare* implies activity. The phrase *animos versare* must be distinguished from *animum versare* (Aen. 4. 286 *animum per omnia versat;* 630 *animum partes versabat in omnes*) = 'turn the mind in every direction,' 'think carefully.' For the contrast between size and spirit cf. Homer's description of Tydeus, Il. 5. 801 *μικρὸς μὲν ἔην δέμας, ἀλλὰ μαχητής.*

84. **usque adeo**...] 'still steadfast not to yield, until at last the conqueror has driven the one side or the other to turn their backs routed in flight.' For *obnixus*, which describes a man who plants his foot firm and will not budge, cf. Livy 6. 12. 8 (*velim*) *obnixos vos stabili gradu hostium impetum excipere*, and for the infinitive following it cf. 10 n. Kennedy, who, like many others, considers that a subj. is needed, takes *subegit* as 'a syncopated form of *subegerit*,' but this is improbable; nor is the subj. required, for, though where the idea of *purpose* is clear *dum* and *donec* are followed by the subj., yet Virgil here merely describes what *actually* happens. He does not say that the resolution of the chiefs is 'not to yield until...,' which would require a subj., but he describes them as actually steadfast in keeping their ground, until at last one army is routed. In so far as the phrase *obnixos non cedere* suggests a

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mental resolution or purpose, that resolution is contained in the words *non cedere*, and does not extend to the clause introduced by *dum*, which simply relates a fact. For *adeo dum* with indic. cf. Plaut. Merc. 3. 4. 72, and *usque adeo donec* with indic. is fairly common. **hos**: masc. because he thinks of them as soldiers and not as bees; so *quisquiam* 107.

86, 87. The humour of these lines is obvious, the heroic description of battle which precedes being in ludicrous contrast with the simple expedient by which the combat is ended. Editors, however, ignore the pathos which seems to be latent in Virgil's words when read as a reflection on the vanity of human ambition—all passions and rivalries are laid to rest for ever 'with the flinging of a little dust.' Possibly Virgil did not intend this, and yet the words *pulveris iactu* might certainly suggest burial to a Roman ear, cf. Hor. Od. 1. 28. 35 *licebit | iniecto ter pulvere curras.* On the other hand Varro, who recommends flinging dust on a swarm to make them settle, uses exactly the same words—*iaciundo in eas pulverem*—with no secondary meaning, and so Pliny 11. 18 *dimicatio iniectu pulveris aut fumo tota discutitur.*

88—102. *After the combat kill the worse-looking of the two kings: the better one will be bright and brilliant, the other dark-looking, rough, and fat-paunched. So too with the common bees: they will be like their leaders, and it is only the better sort which will form a good stock and yield honey at once abundant and well flavoured.*

89. **ne prodigus**...] 'him, lest his wastefulness bring ruin, deliver to execution'; for *prodigus* cf. the description in 94; he eats and does no work. Clearly Virgil intends this precept about killing the king to apply to his followers also, who are described as exactly like him, and who, it is implied from 100—102, will be a worthless stock and produce no honey.

90. **vacua**: i.e. without a rival. **sine regnet**, 'let him reign.'

91. **alter**...] The sentence is interrupted; instead of going on with a second *alter* Virgil breaks off with an explanation, which is intended to show why you will be sure to find one of the two kings 'worse-looking' (*deterior qui visus*) than the other, the fact being that there are two 'breeds' (*genera*) and a king of the better breed is easily 'distinguished (*insignis*) both by shape (*ore*) and the brilliancy of his ruddy scales.' 'Virgil has here accurately described the two commonest forms or varieties of *Apis mellifica*, viz. *A. mellifica var. ligustica* (the Ligurian bee) and *A. mellifica*. The Ligurian bee is distinguished

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by bright brown spots on the three first segments of the abdomen; it is a stronger, more vigorous and glossy form than the other, which is more hairy and duller in appearance. Although gentler under human manipulation the Ligurian bee is much fiercer in resisting foes and would certainly defeat the other variety in battle. In a combat between bees of the *same* variety the difference Virgil describes would not be seen.' —O. H. Latter.

maculis auro squalentibus ardens is exactly = **rutilis clarus squamis**, for Virgil undoubtedly connects *squaleo* with *squama*, cf. Aen. 10. 314 *tunicam squalentem auro*, and 9. 707 *duplici squama lorica fidelis et auro*, which both describe armour made of gold plates overlaid like scales. The phrase describes the bee as if he were an armed chief—'ablaze with markings of golden mail.'

92. **meliŏr, insignis**] Cf. Ecl. 1. 38 n. *insignis* from its position seems to qualify both *et ore* and *et rutilis clarus squamis*, see last note.

93. **horridus**] 'rough,' 'shaggy,' 'unkempt,' cf. *horrent* 96. The adj. is perpetually used to express the effect of neglect (cf. *desidia* here) on persons or things.

96. **ceu pulvere...**] 'as when the scorched wayfarer comes from deep dust (i.e. a road deep in dust) and spits the dirt from his parched mouth.' Columella (9. 10), quoting this passage, writes *deterior sordido sputo* ('spittle') *similis, tam foedus quam pulvere...viator*, and so makes Virgil compare the bee to the actual spittle of a dusty traveller. Such a coarse comparison seems however precluded, not merely as a matter of taste, but because it is the condition of the traveller himself which is the main subject of the sentence, the fact of his spitting being introduced incidentally to illustrate that condition. Moreover, throughout the bees are compared to *men* and not to things, while the words *turpes horrent*, which Virgil applies to these bees, are far more applicable to men who have been plodding through dust and dirt than to spittle.

99. **ardentes...**] Probably the construction is 'ablaze as to their bodies spangled with gold and equal (i.e. symmetrically arranged) spots.' **auro et guttis**, 'spangles of gold'; hendiadys, cf. 2. 192 n.

100. **certo**] 'fixed,' 'appointed,' i.e. in spring and autumn, cf. 231. The meaning 'sure' is, however, also suggested.

101. **premes**] The honey was first allowed to drain out of the combs through a wicker sieve, and the remainder—which

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was inferior—was squeezed or pressed out, Col. 9. 15; cf. 140, and Hor. Epod. 2. 15 *pressa mella*. It is now extracted by centrifugal force, so that the comb is left intact. **nec tantum dulcia, quantum et...**: 'and not so sweet as both clear and fit to mellow the harsh flavour of wine.' Virgil does not say that the honey is not sweet, but that its sweetness (which is assumed to be great) is even excelled by its other qualities. The Romans mixed honey with wine to form *mulsum*, a drink taken immediately before dinner; cf. Hor. Sat. 2. 4. 24.

103—115. *Directly, however, the bees begin to fly about vaguely and neglect the hive, pluck off the wings of the kings, as without a leader they will never go forth to battle. You must also tempt them to work by planting a garden near the hive with their favourite flowers and trees.*

In this paragraph Virgil, after describing a battle between bees and how to put an end to it, explains how the bee-keeper may prevent the battle taking place at all.

104. **frigida...**] 'leave the hives cold,' the opposite of *fovere Larem* 43. *frigida* is proleptic; cf. 1. 399 n.

105. **instabiles**] 'giddy,' 'unbalanced.' **prohibebis**: future of command (1. 72 n.), 'thou shalt check.'

106. **tu**] Strong personal emphasis; Virgil gives his precept in a very didactic tone. Cf. 2. 241; 3. 163.

107. **non illis**] Strongly emphatic, 'not when they (the leaders) hesitate (i.e. to give battle) will any dare to go forth on high....' The language throughout is military, and breathes the strong Roman sense of discipline.

108. **castris...**] i.e. to go forth to battle, cf. 3. 236 *signa movet* 'advances the standards.'

110. Rude wooden figures of Priapus, painted red and with a wooden sickle in his hand, were regularly set up in gardens to protect them from thieves and birds, cf. Hor. Sat. 1. 8. 1—7. He was a god of fertility and specially worshipped at Lampsacus on the Hellespont. After *custos* 'guardian' we should expect *Priapus*, but Virgil substitutes *tutela Priapi*, 'and as a guard against..., let the care of Priapus protect them.'

112. **ipse...ipse...ipse**] strongly emphasising the *personal* pains which must be taken. **thymum**: 'the thyme of the ancients is not our common thyme, but the *thymus capitatus*, which still grows in plenty upon the mountains of Greece. The Attic honey was accounted the best because of the excellence of this sort of thyme which grows about Athens.'—Martyn. **pinos**: the pine is also mentioned 'in gardens,' Ecl. 7. 67. See too 141 and note.

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113. **cui talia curae**] '(the man) to whom such things are a care (lit. 'for a care'),' i.e. the bee-keeper.

114. **feraces plantas**] In 2. 79 the words are used technically = 'cuttings of a fruitful tree' grafted on an unfruitful stem, but here merely = 'prolific' or 'vigorous cuttings.'

115. **inriget**] sc. *plantis.*

116—148. *Were I not eager to end my task, possibly I should have sung of gardening too, for I well remember seeing the wonders worked by an old man on a piece of neglected land near Tarentum. He was as proud as a king, growing flowers and vegetables, and living on his own produce. He always had the first roses and the first apples, while his hyacinths were in bloom long before winter was over. So his hives always prospered, the blossoms on his trees always came to fruit, and he transplanted trees even when full-grown. But space compels me to leave this theme to others.*

'A graceful interpolation, sketching the plan of what might have been a fifth Georgic.'—Conington. See 148 n.

116. **equidem**] Cf. 147 *ipse equidem.* This word (from *e* demonstrative and *quidem*) has no connection with *ego*, but is a simple adverb and can be used with the 2nd or 3rd person. None the less Virgil certainly seems to treat it as = *ego quidem*, cf. Ecl. 1. 11 *non equidem invideo;* 9. 7 *certe equidem audieram;* G. 1. 193 *vidi equidem;* 415 *haud equidem credo.* So here and 147 it emphasises his own *personal* disability to deal with the theme in spite of its eminently poetical character. **extremo**..., 'were I not, almost at my labour's extreme goal, already furling (*traham* = *contraham*) sail..., perchance too I might have been singing....' The change of tense in *ni...traham* and *forsitan... canerem* seems clearly intended to contrast what *is* actually happening with what *might have* happened. Kennedy's view that the apodosis to *ni...traham* is to be found in *forsitan* = *fors sit an* 'there might be a chance that,' seems artificial. For the naval metaphor cf. 2. 41 *pelagoque volans da vela patenti* of commencing his song.

119. **rosaria Paesti**] Ov. Met. 15. 708; Prop. 5. 5. 61, etc. **biferi**: cf. δίφορος, δίκαρπος, 'blooming twice in a year.'

ornaret] following the tense of *canerem*, 'I might have been singing what care of cultivation *made* gardens gay': so too *gauderent, cresceret.* We should use the present.

121. **tortusque**...] 'and winding through the grass the cucumber grows into a belly.' *tortus* refers to the growth of the plant (cf. *cucumis anguinus* Varro R. R. 1. 2. 25) more than to that of the fruit, which is perhaps rather 'a

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gourd' or 'melon' than a cucumber, which hardly grows into a 'belly.'

122. **sera comantem**] 'late-blooming'; for *sera*=adv. cf. 270 n. Theophrastus H. P. 6. 6. 9 says that the *narcissus* is often called λείριον (=*lilium*), and adds ὄψιον δὲ σφόδρα, μέτα γὰρ ἀκτοῦρον ἡ ἄνθησις καὶ περὶ ἰσημερίαν. Dioscorides says of it ἄνθος λευκόν, ἔσωθεν δὲ κροκῶδες ἐπ' ἐνίων δὲ πορφυροειδές, and so Pliny *flore candido, calyce purpureo* (cf. Ecl. 5. 38 *purpureo narcisso*). 'Hence,' Martyn writes, 'we may be sure that some species of our daffodil is the *narcissus* of the ancients, and probably the *narcissus albus circulo purpureo*.' To the objection that daffodils are *spring* flowers, he replies that they grow at Constantinople and in Asia Minor in December.

123. **flexi...acanthi**] 'the stalk of the twining acanthus'; for the acanthus see Ecl. 3. 45 n.

124. **pallentes hederas**] Cf. Ecl. 3. 39 n. **amantes**...: cf. 2. 112.

125. **Oebaliae**] Oebalus was a king of Sparta, and so Oebalia is sometimes used = Laconia, but here, as the mention of the Galesus, a river of Calabria, shows, = Tarentum, which was founded by Phalanthus, a Spartan (cf. Hor. Od. 2. 6. 12 seq., where he also refers to the great charm and richness of the district).

126. **niger**] In artistic contrast with *flaventia*; but the Galesus is actually deep and dark.

127. **Corycium**] Corycus was a city in Cilicia with a famous cave (Κωρύκιον ἄντρον) in the mountains close to it. Servius says that the old man was one of the Cilicians settled in Calabria by Pompey after his defeat of the Cilician pirates (67 B.C.); in any case the Cilicians were expert gardeners, growing saffron under glass, Mart. 8. 14. **relicti**, 'abandoned' or 'not appropriated' (cf. Cic. Agr. 1. 1 *hanc silvam in relictis possessionibus, an in censorum pascuis invenistis?*), as what follows shows. It was neither good corn-land (*fertilis iuvencis*) nor pasture-land (*nec pecori opportuna seges*) nor fit for vines (*nec commoda Baccho*), and *yet* (*tamen* 130) this old man's skill worked wonders on it.

128. **illa**] emphatic, drawing marked attention to the poorness of the land. **iuvencis**: clearly dat., like *pecori* and *Baccho*; it yielded nothing *to* the steers which ploughed it.

129. **seges**] of the 'land,' 'soil' itself; cf. 1. 47 n.

130. **rarum...in dumis**] 'here and there amid the bushes'; an exaggerated expression, as though there were only a few patches of soil among the thorns, etc., which grew rank all over.

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131. **verbenas**] 'vervain,' *Verbena officinalis*, a fairly frequent roadside plant in England. It was much used in sacred rites. **premens**, 'planting'; cf. 2. 346. **vescum**: this curious word certainly means 'small'; cf. Ov. Fasti 3. 446 *vescaque parva vocant;* Pliny N. H. 7. 81 *corpore vesco sed eximiis viribus;* Lucr. 1. 326 *vesco sale saxa peresa* 'fine spray'; G. 3. 175 *vescas salicis frondes.* Conington here refers it to the smallness of the poppy's seeds, but perhaps it describes the plant itself = 'slender.' Servius says *vescum quo vescimur* referring to the fact that seeds of the white poppy were made into a dish with honey for dessert, but this, like the view of Gellius (16. 5. 6) that it is from *ve-esca* = 'eating much' or 'eating little,' seems merely an attempt to find an etymology for an obscure word.

132. **regum...**] 'matched the wealth of kings by his spirit.' —Conington. He was poor, but by his pluck managed to live like a prince, the produce of his toil enabling him to 'burden his board with unbought banquets.' Others give *animis* 'in imagination'; but (1) this would require *animo*, and (2) he does not merely *imagine* himself a prince, but *actually* feasts like one.

134. **primus...carpere**] '(he was) the first to pluck'; for the prolative infinitive cf. Ecl. 5. 1 n. Some make *carpere* and *abundare* historic infinitives.

137. **ille...**] 'he was already gathering (cf. Prop. 4. 13. 9 *violas tondere manu*) blossoms of the soft hyacinth.' **comam**: the whole growth, including both flowers and leaves; cf. Col. 10. 277 *tellurisque comam.* For the 'hyacinth' cf. 183 n. For the scansion *tondebāt hyacinthi* cf. Ecl. 1. 38 n. Virgil has *hyacinthus* five times at the end of a line, *hymenaei* ten times, and so too *cuparissus, elephanto, terebintho.*

138. **aestatem**] 'taunting summer for its lateness and the zephyrs for their delay'; **seram** and **morantes** are predicative. The Romans grew roses and lilies in greenhouses (Mart. 4. 22. 5) under *specularia*, and also saffron (*Cilicum pomaria* Mart. 8. 14. 1), and possibly Virgil thinks of this old man as so forcing early flowers, but as in the next lines these early flowers are fed on by bees (cf. *ergo*), it is more likely that he merely describes him as taking advantage of the favourable climate of Tarentum to have flowers in bloom when it was still winter in most places.

139. **apibus fetis**] Inconsistent with 198 seq.

140. **spumantia**] The honey when taken from the combs was left standing in earthenware vessels open to the air for a few days 'until fermentation ceased' (*dum musteus fructus de-*

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fervescat), the scum being frequently removed, Col. 9. 15. **cogere**, 'gather,' cf. 231. **pressis**: cf. 101 n.

141. **tiliae**] 'Limes' when in flower are great favourites with bees. The 'pine' is also mentioned as acceptable to them in 112, possibly for its resinous exudations, but more probably for the sake of the clouds of pollen-dust produced by the ripe male cones.

142. **quotque**...] 'and as many as were the fruits with which in early flower the productive tree had dressed itself, so many ripe in autumn it retained': i.e. each blossom set and came to maturity. Of course when a tree is in flower there can be no fruits (*poma*), so that *pomis* can only refer to the promise of fruit which each blossom holds. For **induerat** cf. 1. 187. **matura**: sc. *poma*, though Conington refers it to *arbos*.

144. **in versum distulit**] 'planted out into a row.' **seras, eduram, iam pruna ferentes, iam min. umbras** are all emphatic. His skill was shown by his moving trees when no one else could: he could do so when owing to their age it seemed too late, when the wood was no longer young but 'very hard,' etc.

145. **spinos**] 'I have translated *spinos* in this place "thorns," because the plum is a thorny tree; and because our wild sort, which bears the sloes is called "the black-thorn," *Prunus spinosa*.'—Martyn.

146. **ministrantem**...] The plane-tree (πλάτανος, from πλατύς 'broad') was frequently planted in gardens because of the grateful shade afforded by its broad leaves; cf. Hor. Od. 2. 11. 13; Ov. Met. 10. 95 *genialis platanus;* Plat. Phaedr. 229 A, 230 B.

147. **spatiis**...] 'debarred (i.e. from doing so) by scanty space'; cf. Aen. 5. 203 *spatio iniquo*. He has no room to expatiate on the subject.

148. **aliis**] The task was undertaken by Columella, the Tenth Book of whose treatise de Re Rustica is entitled *de cultu hortorum* and written in hexameters *ut poeticis numeris explerem Georgici carminis omissas partes, quas tamen et ipse Vergilius significaverat posteris se memorandas relinquere.*

149—218. *The remarkable instincts of bees* (*which are described* 153—218) *were given them in payment for their services to the infant Jupiter.*

149. **naturas**] 'qualities,' 'instincts.'

150. **addidit**] The bees are described as not originally

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possessing their exceptional instincts, but as receiving them in addition to their previous ordinary ones as the 'pay for which' (*pro qua mercede*) they agreed to feed Jupiter. The legend was that Cronos (Saturn) devoured his children because he knew that one of them was to depose him, but that his mother hid Jupiter in a cave of Mt. Dicte in Crete, and the Curetes (Κουρῆτες, priests of Cybele in Crete) drowned his cries by clashing their cymbals (Lucr. 2. 633 seq.; Ov. Fasti 4. 207), while the bees, attracted by the sound (cf. line 64), provided the infant with honey.

153—178. *Bees alone of living creatures have a social organisation under which children, houses, and goods are held in common, and all in their various offices labour to lay up the stores which are to support the whole community through the winter; some collecting food, some building, others training the young, packing honey, or keeping guard at the gates. The stir and bustle is like that in the workshops of the Cyclopes.*

The 'division of labour' is always the mark of an advanced social life, and its existence among bees is noted by Aristotle (H. A. 9. 40; see Con.); but the best illustration of Virgil and the best commentary on him is Shak. Henry V. 1. 2. 183

'Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience: for so work the honey-bees;
Creatures that, by a rule in nature, teach
The act of order to a peopled kingdom.
They have a king, and officers of sorts;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad;
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds;
Which pillage they with merry march bring home
To the tent-royal of their emperor:
Who, busied in his majesty, surveys
The singing masons building roofs of gold;
The civil citizens kneading up the honey;
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate;
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone.'

153. **solae**] 'The ancients knew very little of the other social insects—wasps, hornets, ants.'—Sidgwick. **communes**

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natos: as in the ideal Republic of Plato (457 D) *καὶ τοὺς παῖδας αὖ κοινούς*. **consortia tecta urbis habent**: lit. 'they possess the dwellings of their city in partnership': *consors* is strictly one who shares any property (*sors*) with another, a co-heir, a partner, but is here used of the property thus held in partnership (cf. Prop. 1. 21. 1 *consortem casum*), and *consortia* is exactly parallel to *communes*. Conington strangely gives 'dwellings united into a city,' making *urbis* the emphatic word.

154. **agitant aevum**] a heroic phrase; cf. Aen. 10. 235 *et dedit esse deas aevumque agitare sub undis;* Enn. 10. (353) *qui tum vivebant homines aevumque agitabant;* ib. (Cic. Tusc. 1. 12. 28) *Romulus in caelo cum dis agit aevum.* For *agito=ago* in the sense of 'passing' time cf. 2. 527 *dies agitat festos.*

157. **in medium...**] 'garner their gains into a common store.' For *in medium* cf. 1. 127 n.

158. **victu**] dat.; here not 'food' but 'the collecting of food,' as the next words show. **foedere...**, 'by fixed covenant are busied in the fields.' *foedus* is the formal 'covenant' according to which they apportion their duties among themselves.

159. **saepta domorum**] 'their close-fenced dwellings'; cf. Aen. 11. 882 *tuta domorum;* 1. 422 *strata viarum;* 2. 332 *angusta viarum;* 725 *opaca locorum.*

160. **narcissi...gluten**] The substance thus described by hendiadys is 'propolis,' which is used for attaching the combs to the roof from which they hang down (cf. *suspendunt*), see 39 n. For the narcissus=a daffodil cf. 122 n., and for *narcissi lacrimam* Milton Lycidas 150 'And daffodillies fill their cups with tears'; but Virgil's phrase also suggests the story of Narcissus, the beautiful youth who fell in love with his own image in a fountain, pined away for grief, and was changed into a flower.

162. **ceras**] The same as *favis*, the 'combs' being made of 'wax.'

aliae...] Cf. Milton Par. Lost 1. 768

'As bees
In spring time, when the sun with Taurus rides,
Pour forth their populous youth about the hive
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smoothed plank,
The suburb of their straw-built citadel,
New rubbed with balm, expatiate, and confer
Their state affairs.'

The passage is repeated Aen. 1. 430 seq.

164. **stipant**] 'pack close,' the process being further de-

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scribed in the words *et...cellas*, where the honey is called *nectar* just as we speak of any choice drink as 'nectar,' cf. Ecl. 5. 71.

165. **sunt, quibus...**] 'to some wardership at the gates has fallen as their lot (*sorti* dat., cf. *curae* 113; Pub. Sch. Gr. § 129; Roby 482 *a*) and according to their order they...or...or ....' In line 165 the large division of those who 'keep ward' at the gates is mentioned, *sunt quibus* being parallel to *aliae, pars, aliae, aliae*, and then in 166—168 the *subdivisions* of these warders are described; *sors* indicates the general work of the whole division and *in vicem* the particular portions of it which each subdivision takes, cf. Aen. 9. 174 *omnis per muros legio sortita periclum | excubat exercetque vices, quod cuique tuendum est.* It is quite possible that *sorti* is an old abl. = 'by lot' (cf. *sorti evenit* Livy 4. 37; *sorti victus* Plaut. Cas. 2. 7. 6), appointments 'by lot' being common at Rome, though it is doubtful whether sentinels were so chosen.

For 'sentinel-bees' see Figuier The Insect-World p. 347: 'There are always at the entrance of every hive three or four bees, which have nothing else to do but to guard the door, to keep a watch over incomers and outgoers, and to prevent an enemy or intruder from slipping into the community.'

166. **speculantur**] A military term, cf. *custodia, agmine facto.* **aquas et...**: i.e. the clouds which threaten rain (*aqua caelestis* Hor. Od. 3. 10. 19); Arist. H. A. 9. 40 *προγινώσκουσι δὲ καὶ χειμῶνα καὶ ὕδωρ αἱ μέλιτται.*

167. **aut onera...**] 'purveyors, in a hurry to be at work again, stop at the entrance to the hive, *where other bees unload them of their burden.*'—Figuier p. 320.

168. **ignavum...**] 'drive the drones, an idle throng, from the enclosure.' For the peculiar order *ignavum fucos pecus* cf. 246 *dirum tineae genus;* Ecl. 3. 3 *infelix o semper, oves, pecus.* 'The drones, i.e. the males, when the swarming season is over (about July), are massacred by the working-bees, being unable to defend themselves as they have no stings.'—Figuier p. 342. But Varro 3. 16. 8, like Virgil, refers to their 'expulsion,' *a se eiiciunt fucos, quod hi neque adiuvant et mel consumunt.*

169. **fervet...**] Summing up the whole description. For *ferveo* of busy bustle cf. Aen. 4. 407 *opere omnis semita fervet* (of ants), and 409 *litora fervere* (of the activity of the followers of Aeneas). Here the word, = 'is aglow,' leads up to the comparison with a smithy.

170. The simile which follows has been criticised as exaggerated, but Virgil himself marks the comparison as half humorous in line 176. He would thoroughly have enjoyed

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reading the graver commentators on some of his work. **lentis ...massis**: i.e. the lumps of heated and *malleable* metal with which the thunderbolts are forged; *lentus* describes what is tough and also yielding; Ecl. 1. 4 n.

171. **properant**] 'make haste to forge.'

172. **stridentia**] 'hissing.'

173. **lacu**] heroic for the blacksmith's trough. **inpositis incudibus**: not of the ἄκμων placed on the ἀκμόθετον ('anvil-block'), which would be forced, but of the weight of the anvils and blocks together, beneath which Aetna groans.

174. Accommodation of sound to sense.

175. **in numerum**] 'to a measure,' so that their blows fall rhythmically; cf. Ecl. 6. 27 *in numerum Faunosque ferasque videres | ludere.* Any one who has watched strikers or paviors will know that they do and must keep time.

176. Cf. Ecl. 1. 23.

177. **Cecropias**] to add dignity. The honey of Mt. Hymettus was famous; cf. 270 n. **amor habendi**, 'passion for gain'; Aen. 8. 327.

178—190. *The aged busy themselves within doors, the young abroad. All day they work, and in the evening refresh themselves, buzz awhile about the entrances, and then sleep the sound sleep of the weary.*

This section forms a beautiful contrast with the feverish activity described in the preceding one.

179. **munire**] 'to build,' as though they were *moenia.* **laedala**: a favourite word with Lucretius (Munro on 1. 7), =δαίδαλος from δαιδάλλω 'to fashion cunningly,' but the word here also suggests a reference to Daedalus who built the Labyrinth in Crete, which the network of cells resembles.

180. **multa nocte**] 'late at night'; cf. Cic. ad Q. 2. 9. 2; Caes. B. G. 1. 22 *multo denique die.*

181. **crura**...] 'their thighs laden with thyme.' Bees carry pollen in balls in a peculiar hollow of their hind legs; Figuier pp. 317, 318. *crura*, acc. of respect.

182. **casiam**] cf. 30 n. **rubentem**: Soph. O. C. 685 χρυσαυγὴς κρόκος.

183. **tiliam**] cf. line 141; Conington says 'called *pinguem* from the gluten on its leaves.' **ferrugineos hyacinthos.** The adjective *ferrugineus*, from *ferrugo* 'iron rust,' is used of the lurid light of the eclipsed sun 1. 467 and applied to Charon's bark Aen. 6. 303, while 11. 772 *ferrugine clarus et*

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ostro the colour seems = 'purple,' but its exact force here must depend on a knowledge of what the 'hyacinth' is. The Greek word ὑάκινθος (which appears in Latin as *vaccinium*) is the name of a beautiful youth accidentally killed by Apollo, from whose blood the flower is supposed to have sprung. It bore certain marks on its petals which were sometimes read as Υ, the first letter of the youth's name, or AI, AI (=*αἰαῖ* 'alas'), and hence the flower is described Ecl. 3. 106 as *inscriptus nomina regum*, i.e. as marked with the name of Hyacinthus or Ajax (Αἴας). Both Virgil (Ecl. 10. 39 *et nigrae violae sunt et vaccinia nigra*) and Theocritus (10. 28 *καὶ τὸ ἴον μέλαν ἔντι, καὶ ἁ γραπτὰ ὑάκινθος*) call it 'black,' while in Ecl. 3. 63 it is *suave rubens hyacinthus*, and Ovid calls it *Tyrio nitentior ostro*. Hence Martyn identifies it with the 'Martagon' lily, but it is perhaps the larkspur known as *Delphinium Aiacis*, on which 'the woful letters' are said sometimes to be 'plainly visible' (Frazer, Adonis, Attis, Osiris p. 205).

187. **tum corpora curant**] A regular phrase = 'refresh themselves'; cf. Aen. 3. 511. It includes not merely eating but bathing, etc.

188. **mussantque**...] Notice this beautiful phrase descriptive equally of the bees and of an evening gossip on the doorstep. Aristotle says that when they return in an evening *θορυβοῦσι τὸ πρῶτον* until the signal is given for repose (*ἕως ἂν μία περιπετομένη βοηθήσῃ, ὥσπερ σημαίνουσα καθεύδειν· εἶτα ἐξαπίνης σιωπῶσιν*), and so Pliny N. H. 11. 10.

189. **siletur**...] 'there is silence into the night,' 'silence is prolonged into the night.'

190. **suus**] 'their own slumber,' 'well-won slumber.' The word refers to *artus* (cf. 22 n.): the 'weary limbs' have 'earned a night's repose,' it is theirs, they need it.

191—196. *When rain or wind threatens they do not venture on any but brief flights, sometimes carrying with them tiny stones as ballast.*

193. **circum**] i.e. close around the hive. **tutae, sub moenibus, aquantur**, and **excursus** ('sallies') all suggest the idea of soldiers in a beleaguered town.

194. **et saepe**...] 'and often, as unstable barks on tossing waves (take) ballast, they upheave tiny stones....' Perhaps there is some reference to the mason-bee. Note the sense of effort indicated by the spondaic *tollunt* followed by a pause.

197—209. *Bees do not marry or produce offspring, but the females gather their young from flowers, and thus supply the hive with a king and tiny citizens, while they continually renew his palace and wax-built realm, often losing their lives in their*

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devotion to bringing home stores of honey. Therefore (i.e. in consequence of this devotion in thus continually renewing the race and realm), though each bee's life is brief, the race remains imperishable.

Many would transpose lines 203—205, and place them after 196; but, as Conington remarks, 'the general integrity of Virgil's text is quite beyond suspicion,' and the connection of thought seems to be that indicated in the Summary. Virgil points out that though the female bees do not supply the state with citizens as Roman matrons did, still the maintenance of the state was due to their continued care and self-sacrifice.

197. **illum**] 'this,' pointing forward to *quod*; **adeo** emphasises it, 'this of all conceivable customs,' 'this strange custom'; see Ecl. 4. 11 n.

198. **quod...**] 'that they neither indulge in marriage nor idly enervate their bodies in love or bring forth young with travail.'

200. **ipsae**] 'by themselves,' i.e. without the male. The same account is given, among others, by Aristotle. As a matter of fact, the queen-bee is fertilised from a drone, and then lays eggs at the rate of at least two hundred a day, which are then taken in charge by some of the working bees. In five days the *larvae* are developed, spin for themselves a cocoon, and are transformed into *pupae*, from which the perfect insect is hatched in seven or eight days.

201. **Quirites; aulas; cerea regna**] Note the *human* character given to the bees.

204. **ultroque...**] 'and voluntarily laid down life beneath their burden'; the bees bringing home honey are compared to soldiers who march (3. 346 *acer Romanus in armis | iniusto sub fasce viam cum carpit*) until they drop dead. For *ultro* cf. Ecl. 8. 53. Here it indicates that you might expect a bee to give up its burden to save its life, but that it will not. Cf. 265 n.

206. **ergo**] see Summary. **ipsas**: i.e. the individual bees as contrasted with the race; 'the limit of his narrow span awaits' the individual, 'yet the race remains imperishable.' Virgil speaks of the bees, but is thinking of the Romans who, as Lincoln said of the dead at Gettysburg, 'gave their lives that the nation might live.'

207. **excipiat**] 'awaits'; *excipere* is 'to receive from another' or 'in turn,' and then is often, as here, = 'wait to receive,' 'await' (cf. 2. 345; Ecl. 3. 18). **plus septima**, 'more than the seventh'; for *quam* omitted cf. Ecl. 3. 105 n. It seems

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that, though queens may live for several seasons, yet ordinary bees when they are busy and work is abundant do not live for more than six or seven weeks, as has been shown by the introduction of a Ligurian queen into a hive of common black bees.

209. **stat fortuna domus**] The motto of Harrow. **stat**: the simple *sto* is used in preference to any of its compounds to express immovable fixity: the smallness of the word is its strength; cf. Hor. Od. 3. 3. 42 *stet Capitolium*. **fortuna**: a clear reference to the *fortuna populi Romani*; cf. Plut. de Fortuna Romanorum c. 4; Hor. Od. 1. 35. The 'fortune' of the commonwealth of bees is as steadfast as that of Rome.

210—218. *No oriental despot is so reverenced as their king. While he is safe all is unity, if he is lost all is anarchy; they show him every mark of honour, and die for him in battle.*

210. **Aegyptos**] All eastern monarchies were to the Romans, as to the Greeks, types of absolute despotism.

211. **Lydia**] The reference is, as *ingens* shows, to the empire of Croesus (560—546 B.C.), which extended from the Aegean to the Halys. **Parthorum**: for prostration before their monarchs cf. Mart. 10. 72. 5 *ad Parthos procul ite pileatos | et turpes humilesque supplicesque | pictorum sola basiate regum*. **Medus**: the Hydaspes (Jelum) is in fact a tributary of the Indus.

213. **rupere; diripuere; solvere**] The perfects express rapidity (cf. 1. 330 n.); the moment he is lost they destroy everything. On the loss of a queen, according to Figuier, the bees 'without losing time in useless regrets, apply themselves to repair their loss,' which they do by selecting a larva and feeding it on 'royal' food; others, however, speak of there being great confusion for some days.

214. **crates favorum**] 'their trellised combs.'

216. **stipant**] 'attend'; *stipatores* is regularly used for 'the attendants' or 'retinue' of royal personages.

217. **attollunt umeris**] Aristotle (H. A. 9. 40) says that this is done 'when he cannot fly,' Pliny when he is 'weary,' and so too Varro. When Claudius and Otho were saluted as 'Emperor' by the troops they were 'shouldered' (*succollati*, the word used by Varro here of the bees) by them; cf. Suet. Claud. 10; Otho 6.

218. **pulchramque...**] 'and seek through wounds a glorious death'; the blows rain upon them as they rush on, and so they are said to rush *per vulnera*.

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219—227. *From these signs some assert that bees exhibit the possession of that divine intelligence and ethereal principle which, they say, animates and pervades the universe, each individual life being derived from it and at death not perishing but returning to it into heaven.*

The *aether*, according to many ancient philosophers, was a subtle and fiery element which, as being lighter than

'The cumbrous elements, earth, flood, air, fire,'

rises above them all, and so surrounds the universe and feeds the heavenly bodies. It is regarded as the source of life throughout the universe (and so it is 'the soul of the universe' *anima mundi*, cf. line 221), and the individual life is derived from it (line 224) and goes back to it (line 225), while in its fullest development it creates not only sense but intelligence (*mens*; in Stoic language πνεῦμα νοερὸν καὶ πυρῶδες). See 1. 415; Aen. 6. 724 seq.; Milton P. L. 3. 715—723. Apparently Virgil means that the intelligence of bees is quoted as an indication that this divine *and intelligent* force is to be found elsewhere than in mankind, and so may be inferred to permeate all things.

220. **partem divinae mentis**] So Horace S. 2. 2. 79 calls the human soul *divinae particulam aurae*. **haustus aetherios**, 'draughts of ether'; the way in which they receive the ethereal essence is expressed by the image of 'drinking' it. By a similar image in Gen. ii. 7 life is communicated to man by being 'breathed into his nostrils.'

221. **deum...**] 'for that the Deity pervades all earth and the expanse of sea and the heights of heaven; and thence (i.e. from this pervading spirit) flocks..., each creature at birth derives the subtle essence of life, yea and thither all things are thereafter restored and return....'

deum: cf. Pope Essay on Man 3. 22 'One all-extending, all-preserving Soul'; Arat. Phaen. 2 μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί, | πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ θάλασσα.

222. **terrasque tractusque**] Cf. 1. 153 n.

223. Note the double contrast in *pecudes*)(*armenta* and *viros*)(*ferarum*.

224. **tenues**] Because of the extreme *subtlety* of this vital principle, which Virgil regards as somehow possessing substance, but so refined as to be almost unsubstantial. In this he follows Lucretius, who regards the soul as *tenuis aura* (de Rer. Nat. 3. 232) than which there is nothing *tenuius*.

225. **reddi, resoluta, referri**] assonance emphasising the

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idea that death is not death, but a mere returning of the spirit to its original home. **resoluta**, 'broken up' *not* destroyed, the body separating into its constituent elements, the soul 'winging its way alive' back to heaven. Cf. Eccl. xii. 7.

227. **sideris in numerum**] 'to join the starry host,' but the use of the singular *sideris* collectively for *siderum* is remarkable. Compare, however, the use of *glandis* 81 = 'acorns,' and Wagner thinks that Virgil is imitating Lucr. 1. 437 *corporis augebit numerum;* cf. too Ov. Tr. 2. 567 *inter tot scripti milia nostri;* Eur. Beller. 25 λόγχης ἀριθμῷ πλείονος κρατούμεναι. Others give = *in modum sideris* 'after the fashion of a star'; Kennedy 'into the cluster of a constellation.'

228—238. *When you take the honey, as you may do in spring and autumn, rinse your mouth and use smoke (to drive away the bees), as when angered they sting.*

228. **angustam**; 230. **ora fove**] It is impossible to decide between this reading and the alternative *augustam...ore fave.* The latter suits the stately word *thesauris*, but is perhaps somewhat too exaggerated: Benoist well explains it, 'Pour approcher de la demeure auguste des abeilles il faut s'être purifié et garder le silence' (cf. Aen. 5. 71).

229. **relines**] The regular word for opening a wine-jar by breaking the seal; here of *opening* the hive, and *unfastening* the combs by breaking the wax which attaches them to the roof.

230. **ora fove**] 'rinse thy mouth': cf. 2. 135 *ora fovent*, and for this use of *foveo* line 43 n. Bees are very sensitive to certain smells, and Columella (9. 41) recommends that any one, before taking honey, should not only bathe but abstain from any strong-smelling food such as onions.

fumosque...] 'and with thy hand direct in front pursuing smoke.' The object of the smoke is stated by Columella (9. 15), who gives an elaborate description of a fumigator, to be to drive away the bees (cf. *sequaces*) and not to stupefy them.

231. **bis...**] 'twice do they (the bee-keepers) gather in the heavy yield': for *fetus* of any 'produce' cf. 2. 442 *silvae ...dant alios aliae fetus*, where it is applied to *timber*, and Ov. Fasti 1. 693 *triticeos fetus.* Some make the bees the nom. to *cogunt*, but the idea of the bees first harvesting the honey and then the bee-keepers doing so would present a harsh contrast. **messis**: cf. Columella 9. 15. 1 *haec mellis vindemia.*

232. **Taÿgete**] One of the Pleiades, which rise early in May and set in November. The star is here personified as a

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goddess, and so is said to 'display her comely face,' and to 'spurn with her foot the despised streams of Oceanus' as she leaps into the air. For *honestum* cf. 2. 392 *caput honestum* of Bacchus.

233. **Oceani amnes**] In Homer Ὠκεάνοιο ῥοαί. Note the joyous vigour of this line, and contrast the dull depression of 235.

234. **sidus**...] The Pleiades set just before the rainy season when the sun enters *Pisces*; Virgil graphically represents Taÿgete as seeking to fly from so gloomy a constellation.

236—9. Many editors place these lines after 231, where they certainly follow more naturally. Gepp quotes from Sotheby a fine rendering:

> 'The injured swarms with rage insatiate glow,
> Barb every shaft and poison every blow;
> Deem life itself to vengeance well resigned—
> Die on the wound, and leave their stings behind.'

236. **venenum**...] The sting of a bee is a finely-pointed tubular instrument which pours poison into the wound; the surface is serrated so that it cannot be withdrawn but is torn out of the body, dragging with it some of the intestines and so causing death.

239—250. *Should you hesitate about taking the honey, yet remember to fumigate them and to cut out empty combs which shelter insects; (and do not be too timorous about taking the honey, for) the more you take from them the more eagerly will they endeavour to make up the loss.*

239. **duram hiemem**] 'the cruel winter,' against which, if you take the honey, they will, you feel, be without protection, so that you 'are tender to their future.'

241. **suffire thymo**] i.e. for purification and to get rid of vermin.

242. **quis dubitet?**] 'who would hesitate?' The answer is —No one; 'for often (if this is neglected) an unnoticed newt has consumed the combs,' etc.

243. **stellio et**] Spondee, *i* being treated as consonantal, cf. 38 n. **et lucifugis**..., 'and chambers full of skulking beetles (have consumed the combs).' The whole phrase *lucifugis congesta cubilia blattis* (=swarms of beetles) is parallel to *stellio* and *fucus* 244, and *adederunt* must be supplied after it. Others supply *sunt* after *congesta*, but this is very awkward, as the words then interrupt the construction of *adedit stellio*, which is resumed in line 244. If the phrase *lucifugis...blattis* cannot be tolerated

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as a nominative, then it is best to put a semicolon after *blattis* and remove the one after *fucus*.

244. **inmunis**] ἀσύμβολος 'uncontributing'; the drone sits at a feast which others furnish 'without paying his shot.' Cf. Hor. Od. 4. 12. 23 *non ego te mœis | inmunem meditor tinguere poculis*, where Horace inviting a guest tells him that he must contribute his share, and such 'club' dinners were common both with the Greeks and Romans, see συμβολή in L. & S., and *asymbolus* Ter. Ph. 2. 2. 25. Conington gives 'without performing his *munus* of labour.'

245. **inparibus**] 'unequal,' i.e. far superior to the weapons of the bees.

246. **invisa Minervae...**] 'hateful to Minerva' as the goddess of industry, whereas the spider's web symbolises domestic neglect, and also because Arachne (ἀράχνη = *aranea*) was described as a Lydian maiden who irritated Minerva by the beauty of her weaving and was changed into a spider.

248. **acrius**] exactly = 'more eagerly'; *acer* = French *aigre*, our 'eager.' 'This loss of their honey...seems to induce the bees to work their hardest to replace their stores.'—Encycl. Brit.

249. **incumbent...**] 'will press on to repair the ruins of their fallen race.' *incumbent*, exactly like our 'put their shoulder to the wheel to...'; for inf. after it cf. line 10 n.

250. **foros**] (1) The gangway of a ship; (2) a row of seats in a theatre, and so here a row of cells. **floribus** = anything got from flowers (cf. 38), here clearly wax (not 'pollen,' as Conington gives).

251—270. *If your bees sicken—and you will detect it at once by change of colour and appearance, the frequency of deaths, general inactivity, and a dull buzzing—then you must burn galbanum and tempt them with honey mixed with gall-nuts, wine-syrup, etc.*

251. **casus nostros**] i.e. human ills. The extremely rare rhythm *apibus | quoque* (cf. 1. 80) seems to throw a melancholy emphasis on *apibus*. The apodosis to *si...languebunt* is 264 *hic iam suadebo*, but in 254—263 Virgil interrupts the construction with a list of symptoms.

253. **quod iam...**] 'which when it happens'; so below 264 *hic iam* 'then when this happens.'

254. **continuo est aegris**] *continuo* goes with *aegris*, 'as soon as they begin to sicken they change colour'; then follows a 'ragged leanness of aspect'; then death. For this force of *continuo* cf. 1. 60 n. **horrida** describes the rough, ragged look

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of the hair on their bodies; cf. Varro 3. 16 *minus valentium signa, si sunt pilosae et horridae.*

255. **luce carentum**] a stately phrase for the dead, found in Lucr. 4. 35.

257. **aut illae**] 'or else observe.' For this pleonastic use of *ille* to draw marked attention to the subject cf. 3. 216 n. **pedibus**..., 'they hang twined in a cluster by their feet'; cf. Aen. 7. 66 *pedibus per mutua nexis...pependit* (of a swarm). Some give 'with their feet drawn up'; but if so, what force has *pendent*?

259. **contracto**] 'pinched'; the adj. is applied to cold itself though it strictly describes its effect.

260. **tractimque**...] 'and there is a long-drawn buzzing.' *tractim*, lit. 'with drawing out,' 'in drawling fashion'; cf. *cursim* 'with running,' 'hurriedly'; *pedetemptim* 'with feeling the way,' 'cautiously,' etc.

261. **ut quondam**] 'as often,' 'as at times'; *quondam* is used in introducing a comparison with something which happens frequently; cf. 3. 99 *ut quondam in stipulis...ignis | incassum furit.* **inmurmurat**, 'rustles amidst.' For the south wind as cold cf. 3. 279. The three comparisons are adapted from Il. 14. 394 seq.

262. **ut**...] 'as the fretful sea, when the surge flows back.' **stridit** describes a hard sibilant sound heard when a wave has broken and falls back; cf. Tennyson's 'I heard the shingle grinding in the surge.' For the form *stridit* cf. 1. 456 n.

263. **aestuat**] 'seethes'; as in the previous two comparisons, the sound suggested is sibilant—such as you often hear from a gas-burner.

264. **galbaneos**...] *galbanum* was also used (3. 415) to get rid of snakes by its strong smell (*nidor*) when burned. **suadebo**, 'I shall advise,' i.e. when such a case occurs to you; cf. *proderit* 267. The use of the future seems quite distinct from that of the didactic 'thou shalt,' for which see 1. 72 n.

265. **ultro**] i.e. do not wait for the bees to show any desire for food, but go farther and urge them to take it; cf. Ecl. 8. 53 n.

266. **fessas**] i.e. sick, cf. Hor. C. S. 63 *qui salutari levat arte fessos.*

267. **tunsum gallae saporem**] 'the pounded oak-gall's flavour.' A good instance of what is called Hypallage (transference of epithet); cf. Aen. 8. 526 *Tyrrhenusque tubae clangor* 'the Tyrrhene trumpet's bray': in all such cases the phrase

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must be closely knit together. Oak-galls are an astringent, and bees suffer much from dysentery.

268. **igni**...] 'wine-syrup (made) rich with much boiling,' i.e. by evaporating much of the water, cf. 1. 295.

269. **Psithia**...] From 2. 93 (*et passo Psithia utilior*) it is clear that Virgil refers to *passum*, wine made from dried grapes, and not to actual dried grapes.

270. **Cecropium**] Cecrops was a king of Attica, in which was Mt. Hymettus, famous for its thyme, cf. 177. **grave olentia**, 'strong-smelling.' The phrase is sometimes written as one word, but in any case *grave* is really a cognate acc. used adverbially, cf. Ecl. 3. 63 n. **centaurea**: so called because the Centaur Chiron, who was famous for healing, used it.

271—280. *There is too a plant called 'amellus,' which has a flower with a golden centre and violet petals; this should be boiled in rich wine and given to them.*

271. **amello**] Martyn identifies this with the *Aster Atticus* or purple Italian starwort, which is common in Italy, and therefore very easy to be found (*facilis quaerentibus herba*). 'The root,' he adds, 'consists of a great bunch of fibres (*uno de caespite*), and *caespes* in 273 does not signify the earth or turf, but *radix caespitosa*, a root whose fibres are thickly matted together. From this root arise a vast number of stalks (*ingentem silvam*, cf. 1. 76).... The flower is of that sort which botanists call a radiated discous flower; the disk is yellow and the ray purple.'

274. **ipse**] i.e. the centre as opposed to the 'petals' (*foliis*). For this use of *folia* cf. Ovid's description of the narcissus, Met. 3. 509 *croceum pro corpore florem | inveniunt, foliis medium cingentibus albis.*

275. **violae**...] 'a purple sheen (Ecl. 9. 40 n.) gleams beneath dark violet.' Apparently the meaning is that the colour is that of the 'black violet' but exhibiting a brighter purple sheen in certain lights.

276. **saepe**...] 'often are the altars of the gods adorned with woven chaplets (of it)': the line adds another means of identifying the plant, viz. by its frequent use to decorate altars.

277. **tonsis**] Either most simply 'when the hay has been cut' ('It flowers in autumn and at the time of hay-harvest is not yet out of the ground.'—Schaper), or 'the shepherds gather it in the valleys where their flocks are browsing' (cf. 1. 15 *tondent dumeta iuvenci*).

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278. **Mellae**] a river in Gallia Transpadana which flows by Brixia: 'a domestic touch' (Conington).

279. **odorato**] 'scented,' 'fragrant'; 'with bouquet,' as we say, and therefore good.

281—294. *In case any one loses his whole stock of bees, I will now relate at length the memorable discovery of Aristaeus for obtaining a new stock as it is practised throughout Egypt.*

281. **si...defecerit, nec...habebit**] Conington well points out that the difference of tense indicates a difference of time, just as in speaking of present time we might say *proles eum defecit, nec habet*—'if his breed *shall have* failed him, and he *shall* (then) be ignorant whence....'

283. **et**] 'also,' i.e. in addition to my previous precepts. **Arcadii magistri**: Aristaeus, cf. 317. He was a great authority on agriculture (cf. 1. 14), and especially on bees, but his connection with Arcadia is unknown.

284. **quoque...**] 'and how often ere now when cattle have been slaughtered the putrefying blood has produced bees.' That bees will settle in a decaying carcase is well known (cf. the story of Samson, Judges xiv. 8 'and behold, there was a swarm of bees and honey in the carcase of the lion'), and they were commonly supposed to be produced by the putrefaction, especially from oxen, cf. Varro de R. R. 2. 5 *ex hoc (bove) putrefacto nasci dulcissimas apes, mellis matres, a quo eas Graeci βουγόνας appellant;* so too βοώπαις is used of them.

285. **altius**] 'more deeply,' i.e. as explained in the next line, 'retracing it from its source.'

287. **nam qua...**] This description of Egypt clearly marks its boundaries (1) on the W., for Canopus is its most westerly town, (2) on the E., cf. *vicinia Persidis*, and (3) on the S., *amnis devexus ab Indis* 293. Others say that the delta only is referred to, and make line 291 mark its S. point, but lines 291, 2 clearly refer to the rest of Egypt. The whole passage is diffuse, and lines 291—3 vary in order in MSS., but there is no reason to suspect any of them, for these 'learned' descriptions were popular in antiquity (cf. the learned list of rivers 367 seq.) and are not out of place in a didactic poem. **Pellaei**, 'Macedonian,' because Alexandria close by was built by Alexander, and also because Egypt after his death passed under the Macedonian Ptolemies. **fortunata**: because of the richness of the soil.

289. **pictis...phaselis**] The *phaselus* (φάσηλος) is a skiff shaped like the pod of what is said to be 'the eye-bean' (cf.

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1. 227 n.). Juvenal (15. 127) describes these boats as made of earthenware, *parvula fictilibus solitum dare vela phaselis*, and so Strabo 17 ὀστράκινα πορθμεῖα. **sua** is emphatic, for *circumvehi rura* is regular for 'riding round a farm' (cf. Hor. Sat. 1. 6. 58 *circum | me Satureiano vectari rura caballo*), but the Egyptians ride round *theirs* in a peculiar manner.

290. **quaque** ...] Probably, although the Persians were famous archers, 'quiver-clad Persia' refers really to the Parthian bowmen (cf. 314), for 'Persian' and 'Parthian' are almost equivalent in the Roman poets. Of course Persia does not border on Egypt, and the verse may be an instance of 'Virgil's vague notion of geography' (Conington), but on the other hand the boundaries of the great oriental empire which was known successively as Assyrian, Babylonian, Median, Persian, and Parthian, did continually 'press on' (*urguet*) those of Egypt (see the Old Testament, and especially Is. xix. 23), so that Persia and Egypt are naturally contrasted as two rival and 'neighbouring' empires.

291. **septem ora**] Cf. Aen. 6. 800 *septem gemini...ostia Nili*, and Ovid calls it *septemfluus* and *septemplex*. Only two 'mouths' now remain—the Rosetta and the Damietta branches.

292. **coloratis ab Indis**] i.e. the Ethiopians.

293. **viridem nigra**] Artistic contrast. **nigra harena**: the black 'loam' or alluvial deposit brought down by the Nile, whence the native name for Egypt, *Chêmi* (black); cf. Herod. 2. 12 Αἴγυπτον...μελάγγαιον καὶ κατερρηγνυμένην 'with black and crumbling loam.'

294. **iacit salutem**] 'rests' or 'builds its (hope of) safety,' the phrase being formed on the analogy of the common *iacere fundamentum*, e.g. Livy 1. 12 *prima urbi fundamenta ieci*.

295—314. *After building a confined cell, admitting but little air or light, a young bullock is killed by being beaten until the carcase is almost a jelly, and shut up in it along with aromatic herbs. This is done in spring, and as the bruised mass begins to ferment bees begin to develop.*

The points which Virgil emphasises are (1) that the spot selected is to be small and confined so as 'to suit its special purpose' (*ipsos ad usus*), (2) the building is also to be only just large enough to hold the carcase (cf. *angusti, premunt, artis*), and (3) there is to be ventilation and light, but only to a scanty degree. The object is clearly to produce a close atmosphere and so induce putrefaction.

296. **angusti imbrice tecti**] 'with the arch of a narrow roof': *imbrices* are semi-cylindrical *convex* tiles placed over

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the junction of the flat tiles on a roof, see illustration in Smith's large Dict. of Ant. and Marquardt Privatleben[2] p. 638.

297. **parietibus**] For scansion cf. 1. 397 n. **premunt**, 'shut in.' Of course they do not shut in the actual spot where the building is erected, but they shut in a part of it, and so are said 'to shut it (*hunc*) in.'

298. **quattuor a ventis**] i.e. to the four points of the compass; *a* simply marks direction, cf. *a fronte, ab occasu, a Sequanis*, etc. **obliqua luce**, i.e. perhaps through loop-holes widening inwards, but more probably the expression is merely the opposite of *plena luce* or *adversa luce*, and suggests not a full and direct but a scanty and 'side light.'

301. **obstruitur**] 'gagged'; the object seems to be to keep in the blood, cf. *per integram pellem* in the next line. **plagisque**, 'and then being beaten to death its carcase (*viscera*) is pounded into pulp through the unbroken skin,' i.e. taking care not to break the skin.

303. **in clauso**] Cf. 1. 127 n.

304. **recentes**] 'fresh-plucked.'

305. **Zephyris**] i.e. at the first sign of spring, cf. 1. 44.

306. **rubeant**] 'blush,' 'are bright'; cf. 2. 319 *vere rubenti*. The subj. here after *antequam*, where the indicative might be expected, is due to the fact that *hoc geritur* is virtually a command ('this must be done') after which a subj. would follow regularly. See Kennedy.

307. **tignis**] 'the rafters.'

308. **teneris**] 'softening.'

309. **aestuat**] 'ferments.' **et visenda**..., 'and living creatures noteworthy in wondrous wise.' Virgil clearly supposes that bees are produced by spontaneous generation, just as worms seem to develop spontaneously in decaying animal matter. Of course in such cases the living creatures are produced from eggs, the incubation of which is assisted by the warmth of putrefaction.

310. **trunca pedum**] Cf. Lucr. 5. 840 *orba pedum*. **stridentia pennis**, 'whirring with wings'; cf. Aen. 1. 397 *stridentibus alis*.

311. **miscentur**...] 'swarm, and ever more and more try the thin air.' **carpo** is very common in the poets with such words as *viam, iter*, etc., in the sense of 'seize on,' = 'take a journey' or 'road,' and some render here 'soar through' (cf. 3. 142 *carpere prata fuga*), but it seems rather to describe the first ineffectual efforts of the insects, whose wings are yet but half developed, to fly. They keep trying to get hold of the air.

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magis magis: cf. Cat. 64. 274 *magis magis increbrescunt;* Eur. Iph. T. 1406 *μᾶλλον μᾶλλον.*

312. **ut effusus**...] So Aen. 8. 317 *effusi nimbo similes,* of runners starting in a race. Tennyson has a similar but finer image—'Like summer tempest came her tears.'

313. **erupere**] The instantaneous perfect (cf. 1. 330 n.), the sudden outburst of the fully-developed swarm being contrasted with the previous gradual development. **pulsante**: probably intr. (cf. 3. 106 *pavor pulsans* 'throbbing excitement') = 'twanging.' Others say 'supply *eam,*' but *pulsare sagittam* is doubtful Latin.

314. **prima**...] 'whenever the light Parthians first begin the combat.' Ancient combats often commenced with a discharge of arrows before the armies came to close quarters, but the Parthians were also especially famous for their use of the bow in fighting, cf. 3. 31 and note. **leves** suggests a contrast between their light cavalry and the heavy-armed Roman infantry.

315—558. According to Servius the whole of this portion of the book was originally an encomium on the poet C. Cornelius Gallus, for which the present story was substituted after his disgrace and death. He was a writer of elegiacs and a friend of Virgil (see Ecl. x.), but, though he fought on the side of Octavian at Actium, and was made by him prefect of Egypt, he there incurred the displeasure of the Emperor, and committed suicide 26 B.C.

315—332. *Who first discovered this device? It was the shepherd Aristaeus, who, when his bees perished, bitterly taunted his mother with allowing him, though the son of a god, to thus lose even the glory of his mortal life.*

315. **extudit**] 'forged,' 'fashioned.' The word is used elsewhere (cf. 328 and 1. 133 *ut varias usus meditando extunderet artes*) of slow laborious fashioning by human effort, but here seems merely to suggest that the plan was not an easy one to discover.

316. **unde**...] 'Whence did this new experience of men take its rise?' The line repeats the preceding line in a new form—What god discovered, and whence did men derive the plan? *hominum experientia* is clearly not 'men's efforts to discover' the plan, for a god discovered it, but their 'acquaintance with it.' Hence the note of Servius *nullo docente ars per usum reperta* is clearly wrong, and how could such a plan be discovered *per usum*?

317. **Aristaeus**] See 1. 14 n. **Tempe**: neut. pl. like

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τείχη. Aristaeus seems to have been a very migratory deity, for 283 he is 'Arcadian,' here bee-keeping in Thessaly, 1. 14 keeping herds in Ceos, while it is in Egypt that he introduces this new discovery.

319. **caput**] 'source,' cf. 368 ; Hor. Od. 1. 1. 22 *ad aquae lene caput sacrae.* **extremi** : he has fled up the Peneus all the way from Tempe, and only halts when he reaches 'the hallowed source at the river's end.' **sacrum** : all rivers and fountains were held sacred, as specially beloved by Nymphs, river-deities, and the like ; so here the Peneus is the haunt of the river-god Peneus, whose daughter, the Nymph Cyrene, dwells in the 'depths' of its fountain.

323. **si modo...**] 'if only he whom thou tellest of is my father, even Thymbraean Apollo.' The line is imitated from Od. 9. 529, where the Cyclops appealing to Poseidon for aid says *κλῦθι...εἰ ἐτεόν γε σός εἰμι, πατὴρ δ' ἐμὸς εὔχεαι εἶναι,* and the suggestion in both cases is that their cruel destiny belies their supposed divine origin. Thymbra, a district in the Troad, had a famous temple of Apollo, cf. Aen. 3. 85.

324. **aut quo...**] 'or whither has thy love for me been banished ?' cf. Aen. 2. 595 *aut quonam nostri tibi cura recessit ?* The force of 'or' is—'Why did you bear me ? *or* (since you did so) why have you ceased to love me ?'

325. **caelum sperare**] 'hope for heaven.' As half divine he (like Hercules, Aeneas, and Romulus) had hoped to win divine honours by deserving them.

326. **ipsum**] Emphasises the contrast with *caelum.* He had hoped for immortality, but now 'even this poor glory of his mortal life' was lost.

327. **vix**] i.e. with difficulty. It was only after 'all manner of trials' that his study of husbandry had laboriously 'wrought-out' for him that skill in bee-keeping which was the crown and glory of his life.

328. **te matre**] A terse and bitter taunt—'even this, though thou art my mother, I lose.' Cf. Hor. Sat. 2. 5. 6, where Ulysses says to Teiresias *vides ut | nudus inopsque domum redeam, te vate* 'this is what your prophetic guidance does for me.'

329. **quin age...**] 'nay, come and with thy own hands uproot my fruitful orchards' ; *felices* is the opposite of *steriles,* cf. 2. 81.

330. **inimicum ignem**] Homer's *δῆϊον πῦρ.* **interfice,** 'slay' = 'destroy' ; cf. Lucr. 3. 885 *flammis interfiat.*

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331. **sata**] Not 'crops,' as *messes* have just been mentioned, but 'young plants,' cf. 2. 350, where *sata*=*virgulta*. **molire**, 'wield'; cf. 1. 329.

333—347. *His mother heard the cry as she sat spinning in her cavern among the Nymphs, while Clymene sang the loves of the gods.*

This passage is copied from Il. 18. 35 seq., where Thetis hears the groans of Achilles as she sits in the depths of the sea surrounded by Nereids. It was common in the heroic age for ladies to sit spinning with their attendants.

333. **sonitum sensit**] 'caught the sound,' but without hearing the words, cf. line 353. **thalamo**..., 'beneath her chamber in the depths of the river'; the chamber is described as a grotto in 373. For the position of *sub* cf. Ecl. 8. 60 *specula de montis;* Aen. 6. 58 *corpus in Aeacidae.*

334. **Milesia vellera**] i.e. the choicest wool, cf. 3. 307.

335. **carpebant**] Cf. line 390 n. **hyali**..., 'dyed with a rich sea-green hue.' ὕαλος (see L. & S.) is probably 'glass,' and the sea-nymphs wear garments of the colour of glass or of the sea, cf. *vitreis sedilibus* 350, where *vitreus*=ὑάλινος.

336. **Drymoque**...] The names are all Greek, but some of them describe wood-nymphs; both classes of Nymphs were regarded as 'sisters' (cf. 382). *Drymo* is from δρυμός 'an oak-coppice'; *Xantho* from ξανθός 'golden-haired'; *Ligea*, from λίγεια 'clear-voiced'; *Phyllodoce* apparently='leaf-receiving,' cf. *Cymodoce* 'wave-receiving'; *Nesaee* from νῆσος; *Spio* from σπεῖος=σπέος 'a cavern'; *Thalia* from θάλλω='blooming'; *Cydippe* from κῦδος and ἵππος 'exulting in horses'; *Lycorias* (?) from λύκος: *Clio* from κλείω 'to celebrate in song'; *Deïopea* (?) 'she of the martial voice,' cf. *Calliope.*

337. **caesariem**...] 'with glossy ringlets streaming over their snowy necks': for *caesariem* acc. after *effusae* cf. Ecl. 1. 54 n.

338. **Nesaee**] The line is inserted from Aen. 5. 826 and copied from Il. 18. 39 Θάλειά τε Κυμοδόκη τε | Νησαίη Σπειώ τε, but is probably spurious, as the remainder of Virgil's list *differs* from Homer's.

340. **Lucinae**...] 'having experienced the travail of childbirth.'

341. **Oceanitides**] Ὠκεανίτιδες: only here in Latin.

342. **ambae**] 'both with gold, both girdled with dappled skins.' They are marked as huntresses, cf. Aen. 1. 323 *succinctam pharetra et maculosae tegmine lyncis.* *auro* probably

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only goes loosely with *incinctae*, Virgil meaning little more than that they wore golden ornaments, not necessarily a golden girdle.

343. **atque Ephyrē | ātque**] For the hiatus cf. 463 *atque Getæ, ātque*. *Ephyre* was the ancient name of Corinth and several other towns. **Asia**: from the 'Asian meadow' on the banks of the Cayster in Lydia; cf. 1. 383.

344. **tandem positis**...] i.e. having just come from a long hunt.

345. **inter quas**...] Clymene sings love-stories to the Nymphs as they spin, just as in Homer the bard chants 'the deeds of heroes' at the feasts of men. The love of Mars for Venus and the devices of her husband, the limping Vulcan, were a favourite subject in ancient poetry and art, and in Homer, among the luxurious Phaeacians, the bard sings even to the men ἀμφ' Ἄρεος φιλότητος ἐϋστεφάνου τ' Ἀφροδίτης Od. 8. 267 seq. **curam inanem**: i.e. his vain precautions.

346. **dulcia furta**] 'amorous deceits'; *furtum* is regular in this special sense of deceiving a husband, e.g. Ov. Her. 17. 141; Tib. 1. 2. 34.

347—386. *A second time Cyrene hears the cry, and when Arethusa reports that it is her son's, bids the waters part to form a passage for him. He enters and views with wonder the sources of all earth's mighty rivers; then when he reaches his mother's grotto the Nymphs welcome him with a feast, and she, after due prayer and libation to Oceanus, addresses him.*

347. **numerabat**] 'was recounting.'

348. **captae**] 'charmed.' **pensa devolvunt**: much the same as *carpentes pensa* 1. 390, and elsewhere *stamen, filum deducere*. The distaff (*colus*) was held upright in the left hand, and from the ball of wool at the top a thread was drawn out underneath by the right hand and then twisted (hence *devolvere*) by giving the spindle (*fusus*) a whirl, see illustration in Smith's Class. Dict. s.v. *fusus*.

350. **luctus**] 'lament.' **vitreis**, 'glassy,' i.e. (1) green and (2) transparent, cf. 335 n.

352. **flavum**] 'golden-haired.'

353. **et procul**] 'and from afar (she cries)'; so too the verb is omitted Aen. 2. 42 *et procul*: '*o miseri*...,' and below line 357.

354. **ipse**] The pronoun implies that Aristaeus had been uppermost in Cyrene's thoughts—'Yes (*tibi*, ethic dat. = 'let me tell you'), 'tis he himself, thy chiefest care, ... 'tis sad

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Aristaeus who stands....' **cura**, 'object of care,' cf. Ecl. 10. 22 *tua cura Lycoris.*

355. **genitoris**] 'sire,' probably only a title of respect, cf. 368 *pater Tiberinus;* Aen. 8. 72 *Thybri genitor* (Macaulay's 'Father Tiber'); 1. 155, 5. 817 *genitor* of Neptune, and 5. 14 *pater Neptune;* but see 382 n.

357. **percussa**...] 'her mind smitten with a strange terror'; for construction of *mentem* cf. Ecl. 1. 54 n.

360. **qua**]=*ut ea* (*via*), 'that thereby the youth might advance.'

361. **curvata**...] From Od. 11. 243 *πορφύρεον δ' ἄρα κῦμα περιστάθη, οὔρεϊ ἶσον | κυρτωθέν, κρύψεν τε θεόν.* The water swells up until it is 'arched like a mountain' and so forms 'a vast recess' which receives him and 'conducts him beneath the stream.'

364. **sonantes**] 'echoing' with the noise of many waters.

367. **diversa locis**] 'apart in place.' The rivers are represented as separate and distinct in the subterranean region from which they flow just as they are on earth. The Phasis and Lycus are in Colchis, the Enipeus in Thessaly.

368. **se erumpit**] 'bursts his way forth'; for the active use of *erumpo* cf. 1. 445 *sese rumpent radii.*

369. **saxosus sonans**] 'rocky roaring'; cf. 1. 163 n.

370. **pater**] Cf. 355 n. **Aniena fluenta**: the plural, like Aen. 12. 35 *Tiberina fluenta.* Otherwise it might seem to refer to the waterfalls and rills into which the river divides at Tibur, cf. Hor. Od. 1. 17. 13 *et praeceps Anio ac Tiburni lucus et uda | mobilibus pomaria rivis.*

371. **et gemina**...] 'and bull-visaged Eridanus with his twain horns gilded.' The Greeks spoke of rivers as resembling bulls, probably on account of their violence and their roar; cf. Il. 21. 237 *μεμυκὼς ἠΰτε ταῦρος* of the Xanthus; Eur. Ion 1286 *ὦ ταυρόμορφον δμμα Κηφισοῦ πατρός*: Aen. 8. 77 *corniger* of the Tiber; Hor. Od. 4. 14. 25 *tauriformis Aufidus.* The horns of bulls were often gilded for sacrifice.

373. **mare purpureum**] Homer's *ἅλα πορφυρέην* (Il. 16. 391), which some explain 'troubled,' others 'darkly-gleaming' (see L. & S. s.v. *πορφύρεος*). Catullus 64. 275 says of the waves, when the sea is stirred by wind in bright sunshine, *purpurea...nantes a luce refulgent,* and *purpureus* here seems clearly to describe (1) the deep colour of the sea, and (2) the shimmer or radiance of the moving waves, cf. 54. **violentior**:

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for the fury of the river, cf. 1. 482 *proluit insano contorquens vertice silvas | fluviorum rex Eridanus.*

374. **in thalami**...] 'beneath her chamber's roof o'erarched with fretted stone.' In Cic. Tusc. Disp. 1. 37 a trochaic line is quoted from some old poet, *per speluncas saxis structas asperis pendentibus;* so Lucr. 6. 195 compares clouds piled up into an arching mass to *speluncas...saxis pendentibus structas*; cf. Aen. 1. 167 *scopulis pendentibus antrum;* Ov. Her. 15. 141 *antra...pendentia tofo.* These passages show that *pendere* is specially used of the appearance of the gradually overarching walls of a natural cave or grotto, which seem to any one looking up to 'hang' unsupported. In Mart. 2. 14. 9, which is often quoted as a parallel, *centum pendentia tecta columnis* is a description of the Hecatostylon at Rome, and the addition of *columnis* makes the passage quite different from this, so that to render here 'supported on (columns of) pumice' seems forced.

375. **cognovit**] i.e. learnt the cause or history of. **inanes**: partly because all tears are 'idle' (cf. Tennyson Princess iv. 'Tears, idle tears, I know not what they mean'), partly because she had been really alarmed at her son's trouble, whereas now she knows that she can relieve it.

376. **manibus**] Cf. Od. 1. 136 χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα. **ordine**, 'in order due,' i.e. according to the proper order of a feast, which prescribes this initial washing of the hands, cf. 537. The whole procedure is Homeric, as is also the practice of offering food to a guest *before* discussing his business.

377. **tonsis**...] 'napkins with close-shorn nap,' i.e. delicate, not rough or coarse.

378. **et plena reponunt pocula**] This might = 'replace the goblets full,' i.e. as soon as they are emptied (cf. *repostae* 3. 527), but as Virgil is describing the feast in its successive acts, it is better to explain 'and then (i.e. after the eating is done) in turn serve the brimming goblets.' After dinner came what we call dessert, and it was then that the wine was formally introduced and drinking, preceded by solemn libations, began.

379. **Panchaeis ignibus**] 'the flames of Panchaean (2. 139 n.) frankincense'; cf. Ov. Met. 15. 754 *placat odoratis herbosas ignibus aras* 'with perfumed flames' = with the flames of incense.

adolescunt: there is no parallel for this use of *adolesco*, which perhaps means 'blaze' with a collateral suggestion of 'growing,' 'rising higher'; see Ecl. 8. 66 n.

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380. **Maeonii**] i.e. Lydian; probably the wine of Mount Tmolus, cf. 2. 98.

382. **patrem rerum**] Cf. Il. 14. 246 Ὠκεανοῦ ὅσπερ γένεσις πάντεσσι τέτυκται, and 201 Ὠκεανόν τε, θεῶν γένεσιν, καὶ μητέρα Τηθύν. In Homer Oceanus merely takes an early place in the genealogy of the gods, but Virgil combines with this a reference to the philosophical theory of Thales that water was the source of all things. Cf. too the common application of *pater* to sea and river gods 355 n.

384. **ter...**] The wine is poured on 'the blazing hearth' to cause a momentary blaze, which was considered auspicious, cf. Ecl. 8. 106; Ov. Her. 13. 113 *ut solet effuso surgere flamma mero.*

385. **subiecta**] 'shooting up,' cf. Ecl. 10. 74. **reluxit**, 'shone out'; *re-* suggests a contrast between the sudden flash and the previous obscurity.

386. **animum**] Clearly not 'her' mind but 'his'; in addition to encouraging him with this omen from heaven, she also addresses himself 'herself' (*ipsa*).

387—414. '*You must capture Proteus, who feeds the herds of Neptune and is a seer, but when captured keep him tightly bound in spite of all his devices to escape and compel him to reply. I will lead you to a spot on the shore where he takes his midday rest, and when you have caught him he will turn into all manner of shapes to elude you, but the more he does so the more closely you must hold him.*'

The whole passage about Proteus is copied from Od. 4. 382 seq., where Menelaus takes him prisoner by the advice of Eidothea.

387. **Carpathio**] The Carpathian sea lies between Rhodes and Crete, near the island Carpathus.

388. **magnum...**] 'who traverses the mighty deep with fishes and a yoked team of two-footed steeds.' The steeds of Proteus are at once 'fishes and two-footed horses,' the ἱππόκαμποι, creatures in shape like a 'sea-horse,' which sea-gods used. For *curru* of the horses and not the chariot cf. 3. 91 *Martis equi biiuges et magni currus Achilli.*

aequor...metitur] Hom. Od. 3. 179 πέλαγος μέγα μετρήσαντες: Hor. Epod. 4. 7 *metiente te viam.*

392. **novit namque...**] 'for as a seer he knoweth all things, (he knoweth) what is, and what hath been, and what draweth forward being yet for to come'; cf. Il. 1. 70 ὅς ἤδη τά τ' ἐόντα, τά τ' ἐσσόμενα πρό τ' ἐόντα. Some, against clear MS. authority,

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would read *sunt...fuerunt...trahuntur*, on the ground that in *novit omnia quae sunt* the last three words are a simple substantival sentence = *τὰ ἐοντα*, but they may equally well be oblique question dependent on *novit* repeated.

393. **trahantur**] expresses the sequence or connection of events, and suggests the threads of destiny.

394. **quippe**...] 'for surely such is the will of Neptune.' Both *quippe* and *visum est* are stately.

397. **expediat**] 'make clear.' **eventusque secundet**, 'give prosperous issue.'

398. **nam sine vi**] *nam* explains the emphatic *vinclis* of 396, the assonance in *vinclis* and *vi* assisting this and the repetition (as usual in inverted order) of *vim* and *vincula* in 399 making it still clearer, 'with fetters must he be secured... for without force he will give no oracles...; force unyielding and fetters when he is secured do thou employ; thereon alone his wiles will dash themselves to pieces idly.'

illum: emphatic; though other gods are moved by prayer *he* is not.

400. **tende**] With *vim* = *intende*, with *vincula* rather = *contende*, cf. 412. **demum**, strictly with **haec**; it is against these obstacles and these alone, against these and nothing short of them, that his strength will be in vain. For *demum* thus used with pronouns cf. 1. 47 n. **inanes**: with *frangentur*; proleptic, 1. 399 n.

401. **cum...accenderit**...; 402. **cum sitiunt**] 'as soon as the sun *shall have* kindled...(the hour) when the grass *is* thirsty....'

406. **eludent**] 'shall (seek to) baffle thee.'

407. **atra**] 'baneful'; cf. 2. 130 *atra venena* and note.

408. **fulva cervice leaena**] 'a lioness with tawny neck'; Homer has ἀλλ' ἤτοι πρώτιστα λέων γένετ' ἠυγένειος, and probably Virgil means 'a lion with tawny mane,' *leaena* being used without reference to its gender (just as *tigris* is merely 'tiger'); Valerius Flaccus 3. 740 gives *lea* 'a mane' (*iuba*).

409. **acrem**] 'sharp.'

410. **aut in aquas**...] 'and melting into unsubstantial water will be gone'; *tenues* suggests an antithesis with that which is 'solid,' 'substantial,' and so capable of being grasped, cf. Ovid A. A. 1. 761 *utque leves Proteus modo se tenuabit in undas*.

413. **donec**...] 'until he shall be such (in form) after all

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his shifting shapes as thou didst see him what time he covered his eyes....' Cf. Hom. Od. 4. 421 *τοῖος ἐών, οἷόν κε κατευνηθέντα ἴδησθε.*

415—436. *Then she anoints her son with ambrosia to give him strength, and leads him to the cave of Proteus in a sheltered bay. There she hides him, and, when the fiery sun had reached the zenith, Proteus came and his seals laid themselves down to slumber, while he sat in their midst on a rock and counted them.*

415. **ambrosiae odorem**] *ambrosia* is (1) the food of 'the immortals,' from *ἄμβροτος*, and (2) a divine unguent. The word in this second sense (as here and Aen. 1. 403 *ambrosiaeque comae divinum vertice odorem | spiravere*) being derived from the oriental *ambar*, the name of the perfume ambergris. This unguent is not only sweetly scented (417) but strength-giving (418, cf. Aen. 12. 418 *salubres | ambrosiae sucos et odoriferam panaceam*).

417. **aura**] 'scent'; cf. Lucr. 2. 851 *nullam quae mittit naribus auram;* Mart. 3. 65. 2 *de Corycio quae venit aura croco.*

418. **habilis**] 'supple' (Kennedy).

419. **exesi**] 'eaten out,' 'hollowed,' i.e. by the action of the water. **quo plurima...**, 'whither full many a wave is driven by the wind and separates itself into the retiring bays': the great wave is broken up into small bodies of water which creep up gently into each little curve.

421. **olim**] 'from time to time.' *olim*, from *ille=olle*, 'at that time,' 'not at this particular time,' has several meanings, (1) 'in time past,' 'of old,' cf. Aen. 8. 348 *aurea nunc, olim silvestribus horrida dumis;* (2) 'in time to come,' 'hereafter,' cf. 2. 192; Aen. 1. 203 *forsan et haec olim meminisse iuvabit;* (3) 'often,' 'at times,' of things which happen commonly, as here and 423, cf. *cum olim* 2. 403; 3. 303. **deprensis**, 'caught (by storm)'; so Hor. Od. 2. 16. 2 uses *prensus* in the same sense absolutely—*otium divos rogat in patenti | prensus Aegaeo.*

424. **procul**] 'hard by,' 'close by'; cf. Ecl. 6. 16 *serta procul tantum capiti delapsa iacebant* and note. **resistit**, 'withdraws into a veil of cloud,' the regular method adopted by deities in Homer for concealing themselves or their friends. Curiously enough Virgil elsewhere uses the same verb to express the figure of Aeneas as he emerges from a similar cloud, 'standing out' against the dark background, see Aen. 1. 588 *restitit Aeneas claraque in luce refulsit.*

425. **rapidus torrens**] 'that fiercely scorches'; for *rapidus*

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of 'consuming' heat cf. Ecl. 2. 10 *rapido fessis messoribus aestu.*

426. **medium**...] 'the fiery sun had devoured half his course.' The bold and original phrase *haurire orbem* (copied by Stat. Theb. 1. 369 *vastum haurit iter,* and Col. 10. 313 *hauserit et flammis Lernaei bracchia Cancri*) suggests strongly the consuming fury with which the sun advances; he seems to 'eat up' his path. Cf. Job xxxix. 24 'He (the horse) swalloweth the ground with fierceness and rage.'

427. **et cava**] 'and as they ran hollow in their parched channels his rays heated the boiling rivers to the very mud.'

431. **exsultans**] 'in their gambols.' **rorem amarum,** 'the salt sea-spray.'

432. **sternunt**...] Note the heavy spondees describing how the cumbrous beasts settle down.

435. **auditisque**...] 'and with the sound of their bleating the lambs whet (the appetite of) the wolves.'

436. **numerumque recenset**] Cf. Milton L'Allegro C7 'And every shepherd tells his tale.'

437—452. *Aristaeus rushes up and seizes him, whereupon he changes into marvellous shapes, but finding all trickery vain resumes the aspect of a man, and, after angrily asking the reason of such violence, to which Aristaeus replies that he knows it himself, he at length relates the decree of fate.*

437. **cuius**] 'and when now the chance of seizing him was offered'; **quoniam** = *quum iam,* the temporal sense being common in early Latin, cf. Plautus Aul. 9 *is quoniam moritur* 'on his death.'

439. **cum**...] *ἡμεῖς δὲ λάχοντες ἐπεσσύμεθ', ἀμφὶ δὲ χεῖρας | βάλλομεν· οὐδ' ὁ γέρων δολίης ἐπελήθετο τέχνης* Od. 4. 454.

440. **occupat**] The rhythm and pause, as in Homer's *βάλλομεν,* mark rapidity. **non inmemor**: litotes.

441. **in sese**] i.e. to his original shape so that he speaks with 'the lips of a man.'

445. **nam quis**] 'Why, who?' a very dramatic and excited form of question, much stronger than *quisnam.* Conington compares Ter. Phorm. 5. 1. 5 *nam quae haec anus est exanimata, a fratre quae egressa est meo?* **confidentissime**: note the weight and size of the word. While *fidens* has a good sense, *confidens* in classical Latin has a bad one = 'impudent,' cf. Cic. Tusc. 4. 7. 14 *qui fortis est, idem est fidens; quoniam confidens, mala consuetudine loquendi, in vitio ponitur.*

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447. **ipse**] i.e. without my telling thee. **neque est...**, 'nor is it possible to deceive thee in aught, but do thou (on thy part) cease to wish (to deceive me).' Proteus is νημερτής (Od. 4. 384), but as he cannot be deceived so he should cease attempting to deceive Aristaeus. The emphatic *tu* makes the antithesis clear; to deceive thee is impossible)(do not thou seek to deceive me. Other explanations are: (1) 'Thou canst not deceive me by pretending ignorance, so cease to attempt it' (Conington), but this sacrifices the antithesis, and *sed* cannot = 'so'; (2) 'nor can aught *escape* thee, but cease to *deceive*,' the clear objection to which is that *fallere* is used in two senses.

448. **secuti**] 'obeying.'

449. **lassis rebus**] 'our weary fortunes'; cf. *fessis rebus* Aen. 3. 145; 11. 335. Some MSS. give *lapsis* 'fallen.' **quaesitum**: after *venimus*, 'we are come to seek,' cf. Hor. Od. 1. 2. 15 *ire deiectum* 'advance to overthrow.'

450. **ad haec**] 'thereto,' i.e. in reply. **vi...**, 'at last under strong compulsion rolled upon him....' The rage which the god exhibits is due to his being forced to answer. Others explain it as a sign of prophetic fury, prophets when inspired exhibiting signs of frenzy, which were supposed to indicate divine possession, cf. the case of the Sibyl, Aen. 6. 47—51, 77—80; but a god surely does not become thus possessed and frenzied.

451. **glauco**] 'light-blue' or 'gray,' the colour of Athene's eyes, who is γλαυκῶπις: it marks a fierce gleam.

452. **sic...**] 'thus opens his lips with (the utterance of) destiny.'

453—469. *Divine vengeance pursues thee for the wrong done to Orpheus, whose hapless bride, seeking to avoid thy pursuit, marked not a dreadful serpent in her path. For her the Dryads wailed and the mountains wept, while her husband solaced his sorrow with song from dawn till even, and dared to enter the gates of the grave to recover her.*

453. **non te nullius**] Emphatic litotes: 'assuredly some wrath divine dogs thee.' Conington compares Eur. Iph. A. 809 οὐκ ἄνευ θεῶν: Aesch. Ag. 649 οὐκ ἀμήνιτον θεοῖς. **nulliūs exercent**: for scansion cf. Ecl. 1. 38 n.

455. **haudquaquam ob meritum**] As the text stands these words must qualify *miserabilis*, 'wretched by no means on account of his deserts'; but the reading of the Palatine MS. *ad meritum* gives better sense—'this penalty does hapless Orpheus stir up for thee—did not destiny oppose—by no means

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after (i.e. reaching the standard of) thy deserving (i.e. far inferior to it).' Those who explain 'stirs up for thee a penalty which thou hast nowise deserved' have to entirely neglect *magna luis commissa* and the facts of the case. **ni fata resistant, suscitat**: the sentence is irregular, there being a suppressed thought—'Orpheus seeks to punish you (and he would succeed) did not destiny oppose.'

457. **illa quidem**...] 'she indeed, flying beside the river with headlong speed so but she might escape thee, saw not a monstrous serpent that before her feet, poor maiden doomed to die, guarded....' Note the pathos produced by throwing forward the pronoun *illa* and then placing *moritura puella* later in apposition to it; cf. Hom. Il. 1. 488 *αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισιν*...'Αχιλλεύς, and see Wagner.

dum te fugeret...**praeceps**: *dum* with the subj. expresses the aim and object of her headlong flight; 'until she escaped' Aristaeus, or 'provided she escaped him,' she would run anywhere at any risk. Cf. Aen. 1. 5 *multa...passus (est) dum conderet urbem;* 10. 800 *sequuntur | dum genitor...abiret;* Hor. Sat. 1. 1. 40 *nil obstet tibi, dum ne sit te ditior alter.* The peculiarity in this case is that the *dum*-clause does not follow a verb, but the adjective *praeceps*, which is however = 'while she was flying.'

460. **chorus aequalis D.**] 'the band of her comrade Dryads.'

461. **inplerunt**...**flerunt**] The question of rhyme in ancient poets has been much discussed and many rhymes are no doubt accidental, but their great love of assonance makes it clear that they liked the effect produced by repeated sounds, and the rhyme here is clearly intended to suggest mournful repetition of the wail. So too 466 *te veniente die, te decedente canebat* expresses melancholy iteration of the same theme, while 509 *flevisse et gelidis haec evolvisse sub antris, | mulcentem tigres et agentem carmine quercus* the double rhyme is too marked to be accidental. Then compare Hor. Ep. 1. 14. 7 *fratrem maerentis rapto de fratre dolentis*, and Ep. 2. 2. 79 *tu me inter strepitus nocturnos atque diurnos*, and consider whether two poets with such wonderful ear for sound as Horace and Virgil would introduce these lines into their most finished poems without design.

Rhodopeĭăĕ arces: Virgil sometimes shortens a long vowel or diphthong (when not in arsis) before a word beginning with a vowel, the practice being borrowed from Homer, e.g. Od. 1. 27 *'Ολυμπίοῦ ἀθρόοἱ ἦσαν*: cf. Aen. 3. 211 *insulăĕ Ionio;* 5. 261 *Ilĭŏ alto.*

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462. **Rhesi**...] i.e. Thrace, of which Rhesus was king, cf. Hor. Od. 2. 16. 5 *bello furiosa Thrace.*

463. **Actias Orithyia**] Orithyia was a daughter of Erechtheus, king of Attica (hence called *Actias* from Ἀκτή or Ἀκταία, an old name of Attica = 'the peninsula'), who was carried off by Boreas to Thrace.

465. Note the pathos of *te* four times repeated, the assonance of *solo secum*, and the weary iteration of *veniente* and *decedente.*

467. **Taenarias fauces**] Somewhere in the rocky promontory of Taenarum at the S. of Laconia was a cave fabled to lead into the lower world.

468. **et caligantem**...] 'a grove murky with black terror.' Groves were always regarded by early peoples with awe as the abodes of spirits; hence Virgil makes frequent mention of them in connection with hell and its approaches; cf. Aen. 6. 131, 154, etc. Note the weight of the line.

470. **nesciaque**...] The ἀμειλίχος Ἀΐδης of Il. 9. 154; cf. Hor. Od. 2. 14. 6 *inlacrimabilem Plutona;* for the inf., Ecl. 5. 1 n.

471—503. *As he sang there thronged around him the countless ghosts and phantoms of the dead, while hell itself was amazed. But on his return, just as he reached the upper air, forgetful of Proserpina's command, he looked back upon his wife. Then all was undone; hell shook, and with a last cry of reproach and regret she vanished from his sight, never to be seen or sought again.*

The whole of this Orpheus passage is imitated in Pope's Ode for St. Cecilia's Day (§ IV. to end), which should be carefully compared.

472. **tenues**] In Aen. 6. 292 the ghosts are *tenues sine corpore vitas*, the adj. expressing that which is 'fine,' 'thin,' 'unsubstantial'; cf. line 500. This passage is repeated with some alteration in Aen. 6. 305 seq.

473. **quam multa**...] 'many as the thousands of birds that shelter themselves in the woods when....'

475. **corpora...heroum**] Not a mere periphrasis = *heroes*, but calling attention to their heroic build; cf. 3. 51, 169; Aen. 2. 18 *delecta virum corpora.*

476. **magnanimum**] The only adjective in which Virgil uses this contracted gen., which is common (1) with proper names, e.g. *Danaum, Teucrum*, and (2) with names describing a class of persons, e.g. *divom, caelicolum.*

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478. **quos**] probably governed by *adligat*, *circum* being adverbial; 'whom all around the black mud...confines.'

479. **Cocyti**] the river of lamentation (κωκυτός); cf. Milton P. L. 2. 579 'Cocytus named of lamentation loud.' **tardaque...**: repeated Aen. 6. 438. The *palus* is the Styx with its slow, winding, stagnant stream. **inamabilis**, 'unlovely,' and so by litotes = 'hateful,' suggesting the derivation of Styx from στύγος.

481. **quin ipsae...**] 'nay, even the very halls (i.e. and not merely their inhabitants) were amazed.' **intima**, 'inmost.' Tartarus is the very lowest pit (cf. Aen. 6. 577) and in the utmost depths of hell.

482. **caeruleos...**] 'that have dark-blue snakes entwined in their locks.' For the construction (=δφεις ἐμπεπλεγμέναι) cf. Ecl. 1. 54 n.

483. **tenuit inhians**] 'held agape.'

484. **vento constitit**] exactly like *cum placidum ventis staret mare* Ecl. 2. 26, where the sea is said to be calmed by the winds, i.e. by their stopping. Orpheus lulled the wind to rest (cf. Hor. Od. 1. 11. 10), and as it stops the wheel stops too. **Ix. rota orbis**: lit. 'the wheel of I.'s revolution,' i.e. 'the wheel on which I. whirls.'

485. **iamque...**] Virgil assumes a knowledge of the story in his readers, and only mentions the 'giving back' (*reddita*) of Eurydice to her husband, and the conditions (*legem*) on which she was given back parenthetically. **casus evaserat**: *evado* 'to pass out' becomes transitive in the secondary sense of 'to escape from'; cf. Aen. 5. 438 *tela exit.*

487. **hanc legem**] 'this condition' (cf. *foedera* 493)—namely, that she should follow him and that he should not look back at her.

488. **amantem**] emphatic: it was 'love' that caused him to look back. Hence his error was 'pardonable indeed, did but the powers below know how to pardon'; cf. Pope 'No crime was thine, if 'tis no crime to love.'

489. **quidem**] = μέν, and the antithesis ought strictly to be '*but* the grave never pardons.'

490. **suam**] 'his own,' as he fondly thought, and as, with an instant more of patience, she would have been. The same idea is brought out in the words which follow; it was when 'now just at the very entrance to light' that he looked back.

491. **victus animi**] 'yielding in his purpose'; his passion overcame his determination; *animi* is the locative case, cf. 3. 289. **ibi omnis | effusus labor**: note the sense of sudden

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change produced (1) by the break and full-stop after *respexit* quite at the end of the verse, and (2) by the brevity and abruptness of these four words.

492. **inmitis tyranni**] Pluto.

493. **terque fragor...**] the 'crash' is that of subterranean thunder, the words being added to suggest awe and terror. Martyn quotes Milton P. L. 9. 782, where at the Fall 'Earth felt the wound; and Nature from her seat, | Sighing through all her works, gave signs of woe, | That all was lost,' and 1000 'Earth trembled from her entrails, as again | In pangs'; but in those passages Nature is made to sympathise and share in the suffering caused, whereas here there is no such intention, and the effect is purely dramatic. **Avernis**: an adj. = Avernian. For proper names used as adjectives without any alteration in shape cf. 2. 224 n. There was a fabled entrance to hell at Lake Avernus near Cumae (see Aen. 6. 107 seq.), but, as in *Taenarias fauces* 467, the strict local sense often disappears, and the adj. becomes merely = 'connected with Hades.'

495. **iterum...**] 'once more the cruel Fates call me back,' i.e. the Fates call me back, and so compel me to tread once more the road to Hades.

496. **condit**] 'closes.' **natantia**, 'swimming.' Cf. Lucr. 3. 80 *nant oculi* of intoxication; Aen. 5. 856 *natantia lumina solvit* of sleep; and so here of death, cf. Ov. Met. 5. 71 *iam moriens oculis sub morte natantibus atra.*

498. **invalidas**] partly = 'feeble,' because the dead are so (Hom. Od. 10. 521 νεκύων ἀμενηνὰ κάρηνα), but chiefly 'that are powerless to reach thee.'

499. **ceu fumus...**] cf. Il. 23. 100 ψυχὴ δὲ κατὰ χθονός, ἠΰτε καπνός, | ὤχετο.

502. **praeterea**] 'thereafter,' cf. Aen. 1. 49 *et quisquam numen Iunonis adorat | praeterea?*

503. **passus**] sc. *est eum.*

504—527. *What could he do? whither turn? For seven long months he roamed the solitudes lamenting his loss with song ceaseless as the plaint of a nightingale bereaved of her young, with no thought for a new love. And as he wandered lone the Thracian women, angered by such devotion, amid their Bacchic revels rent him limb from limb; but as it floated down the Hebrus, his head still whispered with parting breath the name 'Eurydice,' and 'Eurydice' the banks re-echoed.*

504. **quid faceret**] the deliberative *quid faciam* put in oblique speech.

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506. **illa quidem**...] 'she indeed already rode shivering in the Stygian bark.' The line answers the preceding question; he could do nothing, for she was already gone past recall. **Stygia cumba**: the bark in which Charon ferries souls across the Styx, cf. Aen. 6. 303, 413.

507. **septem illum totos**] Note the heavy slowness of movement. **ex ordine**, 'month after month.'

509. **haec evolvisse**] 'unfolded this tale (of woe).'

510. **mulcentem**...] cf. Hor. Od. 3. 11. 13 *tu potes tigres comitesque silvas* | *ducere* of Orpheus' music.

511. **qualis**...] The notes of the nightingale were supposed to be the lament of Philomela for her son Itys or Itylus, and Homer Od. 19. 518—523 compares Penelope's mourning to hers in a simile which Virgil copies here, though he alters it by introducing an actual nightingale that has lost its young, borrowing this idea from another simile of Homer (Od. 16. 216) in which Telemachus and his father wept *ἀδινώτερον ἤ τ' οἰωνοὶ...οἷσί τε τέκνα* | *ἀγρόται ἐξείλοντο πάρος πετεηνὰ γενέσθαι.*

514. **flet noctem**] 'weeps all night long.' The phrase seems to have been in Milton's mind when he wrote of the 'wakeful nightingale' that 'She all night long her amorous descant sung,' P. L. 4. 603. **ramoque**: cf. *δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσι* Hom. Od. 19. 520.

516. **Venus**] 'passion.'

517. **Hyperboreas, Tanaim, Rhipaeis**] The words all describe the unknown and wintry wilds to the north of Thrace.

518. **numquam viduata**] 'never widowed from,' 'never unwedded to.'

519. **raptam**...**inrita**] The emphasis is on the adjectives and not on the nouns *Eurydicen* and *dona*: he laments 'the loss of Eurydice' and 'the vanity of Pluto's boon,' cf. 512 *amissos queritur fetus* 'laments the loss of her young.'

520. **spretae**] 'scorned (i.e. feeling themselves scorned) by such devotion the Thracian dames....' *munus* is any 'gift' but especially any 'tribute' to the dead; cf. Aen. 4. 623 *cinerique haec mittite nostro* | *munera*, where the tribute to her memory which Dido asks for from her people is undying hate of Rome; 6. 886.

521. **inter sacra**...] The worship of Dionysus (or Bacchus) specially prevailed in Thrace, and during the 'orgies' (*ὄργια* 'celebration of sacred rites'), which took place at night, the female worshippers (*Βάκχαι, Θυιάδες, Μαινάδες*) worked themselves up into a state of frenzy. It was in this condition that

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they chanced upon Orpheus and rent him limb from limb as a despiser of themselves and their deity. Apparently this 'rending' to pieces of the victim had a ritual significance, see the case of Pentheus Eur. Bacch. 1125 seq.

523. **revulsum**] 'rent,' 'torn.'

524. **Oeagrius**] 'Oeagrius was father of Orpheus, so that *Oeagrius* here = '*paternus*.'—Conington.

525. **vox ipsa**] The 'mere voice,' i.e. though the soul had fled. The voice is regarded as something corporeal which, like 'the death-cold tongue,' still for a while continues to repeat the same sounds 'with the last parting breath.'

527. **toto flumine**] 'o'er all the stream.'

528—547. *Then Proteus flung himself into the deep, but Cyrene bade her son take heart. 'The Nymphs,' she said, 'have sent this plague in anger for their comrade's loss. Therefore sacrifice to the Nymphs four bulls and four heifers and leave the carcases in a leafy grove, but revisit it on the ninth day after, bringing funeral offerings to Orpheus and Eurydice.'*

528. **se iactu dedit...**] 'with a leap flung himself...and where he flung himself made the water whirl in foam beneath the eddy,' i.e. apparently as he shot down below the eddy which his plunge created, he made the water whirl and foam. The phrase emphasises the vigour of his plunge. For *torsit spumantem* cf. Cat. 64. 13 *tortaque remigio spumis incanduit unda;* Sil. It. 7. 412 *ac tortus multo spumabat remige pontus*, where, however, *tota* and *totus* are also read. The old explanation of *sub vertice* was 'beneath his head.'

530. **at non Cyrene**] 'but not so Cyrene (i.e. she did not desert Aristaeus), for (on the contrary) unasked she addressed the terrified youth.' **haec**, 'this,' i.e. which Proteus has told you.

535. **tende**] 'offer' with outstretched hands. **faciles**, 'easily appeased,' 'yielding'; so *difficilis* is often 'obstinate,' 'unyielding.' **Napaeas**: from νάπη 'a dell.'

537. **ordine dicam**] 'ἐξηγήσομαι, *ordine* expressing virtual exactness of detail.'—Conington.

539. **Lycaei**] A mountain in Arcadia, and so suiting the description of Aristaeus as *Arcadius magister* line 283, but Virgil ignores the fact that he is now near Pallene.

540. **intacta**] i.e. that has never borne the yoke.

542. **demitte**] 'let flow.'

543. **corpora ipsa**] *ipsa* does not so much draw a contrast

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between the carcases and the blood as call emphatic attention to the carcases, which are to be left untouched, although this was most unusual, it being customary after offering certain portions to use the rest for food.

544. **nona**] There was something sacred about the ninth day; a final sacrifice, *novendiale sacrum*, was offered to the dead on the ninth day after the funeral; the funeral games to Anchises are on 'the ninth day' (Aen. 5. 104), and the Roman week was of nine days, cf. *nundinae*.

545. **inferias**] In apposition to *papavera*: the poppies are to be sent 'as an offering to the ghost of Orpheus.' The selection of the offering and the epithet *Lethaea* mark that it is to bring him forgetfulness of sorrow. **mittes, mactabis, revises, venerabere**: futures of command. Cf. the 'Thou shalt' of the Commandments.

547. **placatam...**] The line contains a promise and a command: the command is to honour Eurydice with a funeral offering; the promise, that this will 'appease' her wrath.

548—558. *Aristaeus does as he is commanded, and on revisiting the grove finds the carcases alive with bees, which gradually develop and finally swarm in a tree.*

556. **stridĕre**] For the form cf. 1. 456 n. Notice the order of development. The bees first 'buzz amid the putrefying carcase,' then 'swarm forth,' then 'trail in vast clouds,' and 'finally (*iamque*) collect on a tree-top, their clustering swarm (*uvam*) hanging from its bending boughs.'

559—566. A conclusion or epilogue to the whole four books of the Georgics.

559. **super arvorum cultu**] In Book I.; **pecorumque**, in Book II.; **super arboribus**, in Book III.

560. **dum...fulminat bello**] 'while Caesar thundered in war beside deep Euphrates,' like a second Alexander. *dum*, according to regular Latin idiom, takes present ind. even when referring to past time. The allusion is to the triumphal progress of Augustus (or, as he then was, Octavian) through the East after the battle of Actium, 31 B.C.

562. **dat iura**] 'appoints laws,' a stately phrase, marking absolute sway, cf. Hor. Od. 3. 3. 43 *triumphatisque possit | Roma ferox dare iura Medis.* Note, however, the difference between Horace's *triumphatis* and *volentes* here. **viamque adfectat Olympo**, 'and essays the path to heaven'; *adfectat*, like *adfectare regnum*. *Olympo*, dat. for *in Olympum* 'heavenwards,' cf. Aen. 5. 451 *it clamor caelo;* Ecl. 8. 102 n.

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564. **ignobilis oti**] 'inglorious ease,' as opposed to the glorious exploits of Augustus. For the contracted gen. cf. Ecl. 1. 32 n.

565. **carmina qui lusi**] 'who sang in sportive verse the lays....' For *ludere* cf. Ecl. 1. 10 n. **audaxque iuventa,** 'and with the boldness of youth'; the boldness consisted in being the first to attempt bucolic poetry (**carmina pastorum**) in Latin after the model of Theocritus.

566. **Tityre**...] With reference to the first line of the First Eclogue—*Tityre, tu patulae recubans sub tegmine fagi.*

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INDEX TO THE NOTES

a vertice, G. 2. 302
ablaqueatio, G. 2. 406
abolere, G. 3. 559
acanthus, E. 3. 45 ; G. 2. 119
accingi, G. 3. 46
accommodation of sound to sense, E. 1. 13, 55 ; 5. 21 ; 9. 5 ; G. 1. 65, 108, 200, 281, 293, 295, 320, 328, 341, 356, 378, 388, 449, 482 ; 2. 61, 153, 160, 162, 198, 246, 303, 441 ; 3. 194, 276, 285, 317, 341, 421, 467 ; 4. 174, 262, 432, 440, 491, 507
accusative, cognate used adverbially, E. 2. 6 ; 7. 51
— in apposition to sentence, G. 3. 41
Acheloius, G. 1. 9
acies, of brightness, G. 1. 395
Actaeus, E. 2. 24
Actias, G. 4. 463
Actium, G. 2. 171
addere, intransitive, G. 1. 513
adeo, E. 4. 11
adeo dum, with ind., G. 4. 84
adjective with participle = adverb, G. 1. 163
adjectives neuter, used as substantives, G. 1. 127 ; also E. 3. 80
— *used adverbially*, E. 3. 64
adnuere = 'grant,' G. 1. 40
adolere, E. 8. 66
adolescere, G. 4. 379
adsurgere, E. 6. 66 ; G. 2. 98
adurere, of cold, G. 1. 93
adverbial expressions joined to nouns, G. 3. 2
Aegyptus, G. 4. 293
aether, G. 4. 213
agitare aevum, G. 4. 154
Aius Locutius, G. 1. 476
alcyon, G. 1. 399 ; 3. 338
alga, E. 7. 42
alii = pars, E. 1. 64
alliteration, G. 1. 329, 388 ; 3. 289 ; 4. 225
almus, G. 1. 7 ; 2. 233
altare, E. 5. 66
alterna, E. 5. 14
alternis, E. 3. 59 ; G. 1. 71
alvaria, G. 4. 34
alvus, G. 2. 453
amaror, G. 2. 246
Ambarvalia, E. 3. 77 ; 5. 74
amber, E. 8. 56
ambrosia, G. 4. 415
amellus, G. 4. 271
amoebaeic song, E. 3 Intr. ; 7 Intr.
Amphion, E. 2. 24
amurca, G. 3. 448
Amyclaeus, G. 3. 89, 345

Digitized by Google

anaphora, G. 1. 287, 463 ; 2. 145, 190, 416, 467
Aniena fluenta, G. 4. 370
anima mundi, G. 1. 415
animi, locative, G. 3. 289
— in plural = 'spirits,' G. 4. 83, 132
animus, nature of, G. 1. 420
Anser, a poet, E. 9. 36
antes, G. 2. 417
Antonius, M., referred to, not named, G. 1. 509
Aonian mount, E. 6. 65
apium, E. 6. 68
Apollo, E. 5. 35 ; 6. 82
Apollonius Rhodius imitated, G. 2. 46
aptus = 'fastened,' G. 3. 168
Aquarius, G. 3. 304
Aratus copied, E. 3. 60 ; G. 1. 241, 382, 442
arbusta, E. 2. 12 ; 3. 10
Arcadia, E. 6. 4
Arethusa, E. 10. 1, 4
argutus, G. 1. 143 ; also E. 7. 1 ; 8. 22
Arion, E. 8. 57
Aristaeus, G. 1. 14 ; 4. 317
Ariusius, E. 5. 71
arma = 'tools,' G. 1. 160
Ascraeus, E. 6. 70
Asia prata, G. 1. 383
asilus, G. 3. 148, 149
ἀσκωλιασμός, G. 2. 384
Astraea, G. 2. 473
asyndeton, E. 9. 5 ; G. 1. 407
ater = 'baleful,' G. 2. 130
atque, E. 5. 23 ; 7. 7 ; G. 2. 402 ; not = 'immediately,' G. 1. 201
Augustus, deification of, E. 1. 6 ; G. 1. 24 ; victories in the East, G. 2. 171 ; 4. 560 ; recovers standards of Crassus, G. 3. 31 ; member of gens Iulia, G. 3. 35
aura = 'scent,' G. 4. 417
ausim, E. 3. 32 ; G. 2. 289
Ausones, G. 2. 385
Autumn unhealthy, G. 3. 479
Avernus, G. 4. 493

bacchatus, G. 2. 487
Bacchus, orgies of, G. 4. 521
balsam, G. 2. 118
Bavius, E. 3. 90
bees, fighting, G. 4. 67 ; Ligurian, G. 4. 91 ; social instincts, G. 4. 153—178 ; sentinel, G. 4. 165 ; sting of, G. 4. 236
Belgica esseda, G. 3. 204
Bianor, E. 9. 59
bibulus, G. 2. 348
bidens, G. 2. 355
Bisaltae, G. 3. 461
bitumen, G. 3. 451
bonus = 'kindly' of deities, E. 5. 65
Britons, E. 1. 66 ; G. 3. 25
Bumastus, G. 2. 102
buris, G. 1. 170
Busiris, G. 3. 5

caecus = 'reckless,' G. 3. 210
caeruleus, G. 1. 236
Caesar, Julius, prodigies on death, G. 1. 466
caestus, G. 3. 20
calamus, G. 1. 76
calathi, G. 3. 402
Camillus G. 2. 169
campi natantes, G. 3. 196
candidus, E. 5. 56
Canopus, G. 4. 287
Cantabri, victory over, G. 3. 32
caput = 'root,' G. 2. 355 ; = 'source,' G. 4. 319
carceres, G. 1. 512
carmen, E. 8. 68
Carpathius, G. 4. 387
carpere prata, G. 3. 142 ; äera, G. 4. 311 ; of spinning, G. 1. 390
casia, G. 4. 30
castoreum, G. 1. 59

Digitized by Google

Cecropius, G. 4. 270
Centaurs, battle with Lapithae, G. 2. 455
Ceres, G. 1. 212
cerintha, G. 4. 63
Chalcidico versu, E. 10. 50
Chalybes, G. 1. 58
Chaonius, E. 9. 13 ; G. 1. 8
chersydrus, G. 3. 425
Chian wine, G. 2. 90
chiastic order, G. 2. 412
Chiron, G. 3. 549
cicada, G. 3. 328
cilicium, G. 3. 313
Circe, E. 8. 71
circlus, G. 3. 166
civil wars, referred to, G. 2. 496
Clitumnus, G. 2. 146
Cocytus, G. 4. 479
Coeus, G. 1. 279
colligere sitim, G. 3. 327
Columella, poem on gardening, G. 4. 148
comets bringing disaster, G. 1. 488
concretus, G. 1. 237, 318
condo = 'compose,' E. 2. 4 ; 6. 7
confidens, G. 4. 445
consors, G. 4. 153
conspectus, G. 3. 17
continuo, G. 1. 60
contrasted clauses simply put side by side, E. 1. 30
coquere, G. 1. 66
cor = 'intelligence,' G. 1. 123 ; 2. 484
corna, G. 2. 34
corpora curare, G. 4. 187
corripere campum, G. 3. 104
cortex, used for hives, G. 4. 33
coruscare, G. 4. 73.
Corycius, G. 4. 127
corylus, G. 2. 299
cothurnus, E. 8. 16
cratera coronant, G. 2. 528
crudele funus, E. 5. 20 ; G. 3. 263
cucumis, G. 4. 121
cuius, adj., E. 3. 1
cum olim, G. 3. 303 ; 4. 421
Cumaeus, E. 4. 4
cunei, G. 2. 508
cura = 'object of care,' G. 4. 354
currus = 'horses,' G. 3. 91 ; 4. 388
Cyllarus, G. 3. 90
Cyrneus, E. 9. 30
cytisus, G. 2. 431
Cytorus, G. 2. 437

Dacians, G. 2. 497
daedalus, G. 4. 179
damnare votis, E. 5. 80
Daphnis, E. 5 Intr. ; 5. 29
dare iura, G. 4. 562
dative, of agent after perf. pass. etc., E. 2. 19 ; 4. 16 ; 8. 6
— of place to which, E. 2. 30 ; G. 4. 562
— of purpose with gerundive G. 1. 3
decedo, with dat., E. 8. 89 ; G. 3. 467 ; 4. 23
Decii, G. 2. 169
deducere = 'launch,' G. 1. 255 ; 'draw off,' G. 1. 114 ; 'bring down,' G. 1. 269 ; 'lead in triumph,' G. 3. 11
deductus, E. 6. 4
defectus solis, G. 2. 478
defrutum, G. 1. 295
degeneration in plants, G. 1. 197
demum, G. 1. 47 ; 4. 400
dentale, G. 1. 172
depello = 'wean,' E. 3. 82
Deucalion, G. 1. 62
diducere, G. 2. 354
die, genitive, G. 1. 208
Dionaeus, E. 9. 47
Dodona, oaks of, G. 2. 16
dogs, Molossian, G. 3. 405 ; Spartan, G. 3. 44, 345 405
doors of temples, G. 3. 26
Doris, E. 9. 4

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drainage, G. 1. 114
drones, G. 4. 168
Dulichium, E. 6. 76
dum, with present ind., E. 7. 6; = 'until,' E. 9. 23; G. 3. 296; with subj. of purpose, G. 4. 457
duplex spina, G. 3. 87

ear, seat of memory, E. 6. 3
electrum, G. 3. 522
Eleusina Mater, G. 1. 163
Elysian fields, G. 1. 38
enim of strong assertion, G. 2. 104, 509
Ennius imitated, G. 3. 8, 76
Ephyreia aera, G. 2. 464
Epirus, horses of, G. 1. 59; 3. 121
epitheton ornans, E. 5. 27; 10. 59; G. 2. 448; 3. 12, 345
equidem, G. 4. 116
Eratosthenes imitated, G. 1. 234, 235
Eridanus, G. 1. 482; 4. 371, 373
et of indignant question, G. 2. 433
ethic dative, E. 1. 28; 2. 19; 9. 57; G. 1. 343; 3. 17, 19; 4. 354
etiam = 'still,' G. 3. 189
Etruscans, G. 2. 193
Euphorion, E. 6. 72
Eurystheus, G. 3. 4
evil eye, E. 3. 103; 7. 27
excipio, E. 3. 18; G. 2. 345; 4. 207
excretus, G. 3. 398
extundere, G. 4. 315
exuviae, E. 8. 92

facio = 'sacrifice,' E. 3. 77
far, G. 1. 219
fastigium, G. 2. 288
Fauni, G. 1. 10
felix, with gen., G. 1. 277
ferens ventus, G. 2. 311
fermentum, G. 3. 380
ferre pedem, G. 1. 11
ferrea iura, G. 2. 501
ferrugineus, G. 4. 183
fervĕre, G. 1. 457
Fescennini versus, G. 2. 386
fetus = 'growth,' G. 1. 55; 2. 53; 'produce,' G. 2. 442; 4. 231
— adj., E. 1. 49
fistula, E. 2. 32
fori, G. 4. 250
formido, G. 3. 372
fovere, G. 4. 43
frigidus sanguis, G. 2. 484
frondator, E. 1. 56
fuci et flores, G. 4. 39
fundo = 'produce in profusion,' E. 4. 20; G. 1. 13
future of command, G. 1. 72; 2. 230; 3. 100; 4. 545

galbanum, G. 3. 415; 4. 264
Gallus E. 10 Intr.; G. 4. 315
Gangaridae, G. 3. 26
genialis, G. 1. 302
genista, G. 2. 12
genitive, of words in -ius and -ium contracted, E. 1. 32
— plural -orum contracted into -um, G. 4. 476
— after adj. of plenty, E. 2. 20
— of 'respect,' G. 2. 277
genitor, title of respect, G. 4. 355
gerund, used as verbal noun, E. 8. 72
glans, used collectively, G. 4. 81
glaucus, G. 4. 451
glomerare, G. 3. 117
Gnosia stella, G. 1. 222
'golden' line, G. 1. 468
grafting, G. 2. 69
Greek line, G. 1. 437
— *words at end of line*, G. 4. 137
— *words translated*, E. 7. 29

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guiding words in prominent position, E. 1. 59
gyrus, G. 3. 115

halitus, G. 2. 350
harena, G. 1. 105, 114
haurire orbem, G. 4. 426
hedera, sign of poets, E. 7. 25
hendiadys, G. 1. 346; 2. 192, 477; 3. 56
Hesiod copied, G. 1. 167, 277, 299, 341, 412; 3. 405
hiatus, E. 2. 24, 53, 65; 3. 64; G. 4. 343
Hiberi = 'brigands,' G. 3. 408
hibiscus, E. 2. 30
Hippodame, G. 3. 7
hippomanes, G. 3. 280
Homer imitated, E. 5. 7, 34; G. 1. 106, 447; 2. 42; 3. 103, 172, 237, 357; 4. 323, 333—347, 361, 376, 387—414, 439, 499
honey-dew, G. 4. 1
hordea, E. 5. 36
horridus, G. 4. 93, 254
hyacinthus, G. 4. 183
hyalus, G. 4. 335
Hydaspes, G. 4. 211
Hylas, E. 6. 43
hypallage, E. 9. 46; G. 4. 267
Hyperboreus, G. 3. 196
hypermetric lines, G. 1. 295

i, scanned as consonant, G. 1. 397
iacere salutem, G. 4. 294
iactō of utterance, E. 2. 5
iamdudum, G. 1. 213
Iapydes, G. 3. 475
id ago, E. 9. 37
Idumaeus, G. 3. 12
ille pleonastic, G. 2. 316
imago = 'echo,' G. 4. 50
imbrex, G. 4. 296
imperare, G. 1. 99
imperative, strong form of, E. 5. 15; G. 1. 187; 2. 197, 425; 4. 175, 227
impersonal verbs have nom. understood, G. 1. 370
in numerum, E. 6. 27
in unguem, G. 2. 278
incompositus, G. 1. 350
inconditus, E. 2. 4
incrementum, E. 4. 49
incumbere = 'brood over,' G. 2. 377; with inf., G. 4. 249
indicative = deliberative subj. E. 8. 109
Indigetes, G. 1. 498
indignus = 'cruel,' G. 2. 373
infinitive, epexegetic after adjectives, E. 5. 1; after nouns, G. 2. 73; after verbs, G. 4. 10
informis, G. 3. 354
infula, G. 3. 487
inlaudatus, G. 3. 5
inlusus, G. 2. 464
inmanis, G. 3. 39
inmunis, G. 4. 244
inpius, G. 1. 511
inprobus, G. 1. 119
inserere, G. 2. 69, 302
instratus, G. 3. 230
intempestus, G. 1. 247
intransitive verbs, in passive, E. 1. 12; 3. 94
— *verbs*, used actively in secondary sense, G. 1. 312; 3. 33; 4. 485
invisere, G. 1. 25
Iovis lucus, G. 3. 181
ipse = 'master,' E. 3. 3; 9. 67; marking dignity etc., G. 1. 328; 3. 255; of personal effort, E. 3. 69; G. 1. 353; 4. 112; = 'voluntarily,' E. 4. 21; G. 1. 127
ipse manu, G. 3. 395
irae, E. 2. 14
irasci in cornua, G. 3. 232
ita = 'then,' G. 1. 320

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Iulium sidus, E. 9. 47 ; G. 1. 32
Iuppiter = 'sky,' E. 7. 60 ; G. 1. 418
iusta aetas, G. 3. 60
iuvat, emphatic, G. 2. 37

jingle, E. 8. 81
juxtaposition for antithesis, E. 3. 100 ; 4. 25 ; 6. 54 ; G. 1. 258, 36

κωμῳδία, derivation of, G. 2. 382

labi, G. 1. 6
labor = that on which work is spent, G. 1. 325
laborare = 'chafe,' G. 3. 193
laetus, of things, G. 1. 101
laevus = 'unfavourable,' G. 4. 6
lana = 'cotton,' G. 2. 120
Laomedonteus, G. 1. 502
Larius, G. 2. 159
laurus = 'bay,' G. 2. 18
leaena = 'lion,' G. 4. 408
Leander, G. 3. 258
legumen, G. 1. 74
Lenaeus, G. 2. 7
lengthening of short final syllables, E. 1. 38 ; G. 2. 71
lentus, E. 1. 4 ; G. 1. 265 ; 4. 170
Lesbian wine, G. 2. 90
Libra, G. 1. 208
licia, G. 1. 285
Liguria, G. 2. 168
ligustrum, E. 2. 18
limes, G. 1. 126 ; 2. 278
Linus, E. 6. 67
liquidus, G. 4. 59 ; of sound, G. 1. 410
litotes, E. 3. 54 ; G. 1. 118 ; 2. 52, 125, 471 ; 3. 5 ; 4. 453
long vowel shortened before vowel, E. 2. 63 ; G. 1. 281
lotus, G. 2. 84
Lucina, E. 4. 9
Lucretius copied, G. 1. 60, 477 ; 2. 151, 175, 281, 202, 250, 363 ; 3. 292, 454, 520 ; referred to, G. 2. 489
Lucrine lake, G. 2. 161
ludo, of sportive composition, E. 1. 10
luna, in plural, G. 1. 427
Lycaon, G. 1. 138
Lydia, G. 4. 211

Macaulay quoted, E. 8. 38
magnus fluens, G. 3. 28
male, force of with adjectives, G. 1. 105
malum = 'quince,' E. 2. 51
malum felix, G. 2. 126
manu, of personal exertion, G. 3. 395
mapalia, G. 3. 340
Marius, G. 2. 169
Marsi, G. 2. 167
Mater = Cybele, G. 4. 64
meditor, E. 1. 2 ; 6. 82
melisphylla, G. 4. 63
mens = 'passion,' G. 3. 267
mensae secundae, G. 2. 101
Mercurius, the planet, G. 1. 337
meta, G. 3. 202
metiri = 'traverse,' G. 4. 388
micare, G. 3. 437
Milesian wool, G. 3. 306
Milton, his imitations of Virgil, E. 3. 26 ; 6. 3 ; 10. 9 ; G. 4. 514
Minerva, averse to spiders, G. 4. 246
modo, with imperative, E. 8. 79 ; 3. 73
mola salsa, E. 8. 83
moliri, G. 1. 329
mollis, E. 2. 49 ; 4. 23 ; 5. 38
— = 'effeminate,' G. 1. 57
— = (!) mobilis, G. 2. 389
— = 'yielding,' G. 3. 204
Molossian dogs, G. 3. 405

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monosyllable at end of line, G. 1. 181 ; 3. 255
monstrum, G. 1. 185 ; 3. 152
mores, G. 4. 5
mundus = 'heaven,' E. 6. 33 ; G. 1. 232, 240
munus = 'honour to the dead,' G. 4. 520

narcissus, G. 4. 122, 160
nare = 'float,' G. 4. 59
Naryx, G. 2. 438
Nicander copied, 3. 425, 430, 513
nidi = 'nestlings,' G. 4. 17
Nilus, G. 3. 28 ; mouths of, 4. 291
Niphates, G. 3. 30
Nisus, E. 6. 74 ; G. 1. 404
non for ne in prohibitions, G. 1. 456 ; 3. 140
notas et nomina, G. 3. 158
novales, G. 1. 71
noverca, E. 3. 33
nubes, of bright clouds, G. 1. 461
nudus, G. 1. 299
nunc, sarcastic, E. 1. 73
nunquam hodie, E. 3. 49
nutriri, G. 2. 425
Nymphs, names of, G. 4. 336

Oaxes, E. 1. 65
obliqua luce, G. 4. 298
obnixus, G. 4. 84
obnoxius, G. 1. 396 ; 2. 439
occatio, G. 1. 94
Oceanus, G. 4. 382
Oeagrius, G. 4. 524
Oebalia, G. 4. 125
oestrum, G. 3. 148
olim, G. 4. 421
olive, slow growth of, G. 2. 3 ; method of growing, G. 2. 30 ; gift of Pallas, G. 2. 181
onagri, G. 3. 409
operari = 'sacrifice,' G. 1. 340
Orcus = ὅρκος, G. 1. 277
oro, with inf., E. 2. 43
Orpheus, E. 3. 46 ; 6. 30
oscilla, G. 2. 389
oxymoron, G. 1. 192

Pales, E. 5. 35
pallens, E. 2. 47
pallidus, G. 1. 446
palma, G. 1. 59 ; 3. 12
pampinatio, G. 2. 410
Pan, god of 'panic,' E. 10. 26
Panchaia, G. 2. 139
Parthi, G. 1. 509 ; 3. 31 ; 4. 211, 313
pasco, G. 3. 143, 314
Pasiphae, E. 6. 45
passum, G. 2. 93 ; 4. 269
past participle passive used with acc. in a middle sense, E. 1. 54
— *participle* of deponent verbs with passive sense, E. 9. 53 ; G. 1. 450
— *participle* used in present sense, G. 1. 206 ; 2. 141
— *participle* in neuter = subst., G. 2. 398 ; 3. 347
pastinatio, G. 2. 264, 355
pater, applied to gods, G. 2. 7
pavor = 'excitement,' G. 3. 105
pecten, G. 1. 294
Pellaeus, G. 4. 287
pendentia pumice, G. 4. 374
penetrabilis, active, G. 1. 93
pensa devolvere, G. 4. 348
perfect, gnomic, G. 1. 49, 287 ; 2. 444 ; 3. 245, 365, 459
— instantaneous, G. 1. 330 ; 2. 210 ; 3. 104 ; 4. 213, 313
— subj. of polite assertion, G. 2. 99, 338
pernix, G. 3. 230
personification, G. 1. 48, 57, 101, 102, 413, 431, 462 ; 2. 51, 82, 96, 98, 177, 179, 215, 330, 343, 363, 372, 421 ; 3. 225
Phaethon, E. 6. 62

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phaselus, G. 1. 227 ; 4. 287
Philippi, G. 1. 490
Philomela, G. 4. 511
pictus = 'tattooed,' G. 2. 115
pine, fed on by bees, G. 4. 141
Pitt, William, quotes Virgil, G. 1. 250
planta, G. 2. 23, 80
platanus, G. 4. 146
plough, description of, G. 1. 170
ploughing, G. 1. 48, 97
plural, generic, G. 2. 169
pollen, G. 4. 39
Pollio, E. 4 Intr.
Pollux, G. 3. 89
Pontus, E. 8. 96
Pope, Alexander, E. 4 Intr. ; 6. 83 ; G. 4. 471—503
poplar, G. 2. 66
porta caeli, G. 3. 260
posse = 'have the heart to,' G. 3. 453
poteras = posses, E. 1. 79
praesens, E. 1. 40 ; G. 2. 147
preciae, G. 2. 95
Priapus, E. 7. 32 ; G. 4. 110
principio, G. 2. 9
Procne, legend of, G. 4. 15
procul = 'close by,' E. 6. 16 ; G. 4. 424
Proetides, E. 6. 48
prolepsis, G. 1. 399 ; 2. 479 ; 3. 205
Prometheus, E. 6. 42
pronouns, juxtaposition of, E. 1. 75
propago, G. 2. 26
proper nouns used as adjectives, G. 2. 224
propolis, G. 4. 39, 160
Proserpina, G. 1. 39
pulveratio, G. 2. 418
purpureus, E. 9. 40 ; of the sea, 4. 373
Pyrrha, E. 6. 41

quam omitted after plus, E. 3 105
queen-bees fighting, G. 4. 67 ; sound made by, G. 4. 70
quincunx, G. 2. 278
Quirinus = Augustus, G. 3. 27
quod superest, G. 2. 346
quoniam, temporal, G. 4. 437

rapidus, in active sense, E. 2. 10
rastrum, G. 1. 164
re-, in composition = 'duly,' E. 3. 21
reaping, method of, G. 1. 289
religio, G. 1. 270
relinere, G. 4. 229
relucere, G. 4. 385
remittere = 'melt,' G. 4. 36
Remus, G. 2. 533
repetition, pathetic, E. 1. 1
— emphatic, E. 1. 7 ; 4. 21 ; 7. 9
— of word = copula, E. 4. 6
reponere, G. 3. 76 ; pocula, G. 4. 378
requiesco, active, E. 8. 4
responsum = 'oracular response, G. 3. 491
rhyme in ancient poetry, G. 4. 461
rivers, compared to bulls, G. 4. 371
rostra, of bees, G. 4. 74
rubere = 'am bright,' G. 2. 319 ; 4. 306
rumpere, of sound, G. 3. 328
runcatio, G. 2. 410
rursus, introducing new paragraph, G. 3. 138

Sabaei, G. 1. 57
Sabines, G. 2. 167, 532
sacer ignis, G. 4. 565
salutatio, G. 2. 462
Sardoniae herbae, E. 7. 41
Sarranus, G. 2. 506

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ata = 'young plants,' G. 2. 350 ; 4. 331
aturn, G. 2. 538 ; 3. 92 ; the planet, G. 1. 336
aturni dens = 'sickle,' G. 2. 406
aturnius, G. 2. 173
caena, G. 3. 24
cilicet, G. 1. 282, 493 ; 2. 534
cipiades, G. 2. 170
cylla, E. 6. 74, 75
ges, G. 1. 47 ; 2. 142, 411
gmina = 'young plants,' G. 2. 266, 317
mtire, G. 1. 48
ntemtrio, G. 3. 381
with ind. in appeals, G. 1. 7
qua, with subj., E. 6. 57
c, in prayers, E. 9. 30
cleris in numerum, G. 4. 227
lla, G. 3. 219
llenus, E. 6. 14
lk, G. 2. 121
lvestris, G. 2. 2
nus, used of land, G. 2. 123
tim colligere, G. 3. 327
olstitium, E. 7. 47 ; G. 1. 100
ordidus, E. 2. 30
patia, G. 1. 513 ; 2. 541 ; 3. 202
percheus, G. 2. 486
picula, of bees, G. 4. 74
pinus, G. 4. 145
pondaic endings, E. 5. 38 ; force of, G. 3. 276
pondee, at beginning of line followed by pause, E. 5. 21 ; G. 3. 375 ; 4. 196
puma argenti, G. 3. 449
qualere, G. 1. 511 ; 4. 81
tags at breeding time, G. 3. 265
tare, of a statue, E. 7. 32
tat, emphatic, G. 4. 209
tellio, G. 4. 243
tipula, G. 1. 289
tiva, G. 1. 174
tolones, G. 2. 23
tudia, G. 4. 5
sub divo, G. 3. 435
sucus, E. 3. 6 ; G. 1. 90
superare = 'pass,' E. 8. 6
— viam, G. 3. 141
suus quisque, E. 7. 54
swans singing, E. 8. 56
syncope, E. 3. 96 ; G. 3. 166
synizesis, E. 6. 30

tabularium, G. 2. 502
tabulatum, G. 2. 358
Taenarus, G. 4. 467
Tarentum, G. 2. 197
Taurus, G. 1. 217
taxus, poisonous to bees, G. 4. 47
Taygete, G. 4. 232
Tempe = 'a valley,' G. 2. 469 ; 4. 317
temperare, G. 1. 110, 360
tenuis = 'subtle,' G. 2. 93 ; 'unsubstantial,' G. 4. 410, 472
Tereus, E. 6. 78
terreus, G. 2. 341
Thalia, E. 6. 2
Theocritus imitated, E. 2. 7, 9, 21, 22, 44, 63, 69, 73 ; 3. 26, 33, 43, 60, 71, 102 ; 5. 12, 27, 32, 45 ; 7. 1, 5, 7, 13, 22, 38, 70 ; 8 Intr., 21, 39, 42, 59, 60, 69, 81, 84 ; 9. 23, 32, 43, 54, 57, 64 ; 10. 9, 21, 38
Theophrastus copied, G. 2. 9, 270
Thesidae, G. 2. 383
Thybraeus, G. 4. 323
thymus, G. 4. 112
tilia, G. 4. 141
Tisiphone, G. 3. 552
Tithonus, G. 3. 48
tmesis, E. 6. 6 ; 9. 39 ; G. 3. 381
Tmolius, G. 2. 98
tofus, G. 2. 214
tondere = 'gather,' G. 4. 137
tonsa oliva, G. 3. 21
tractim, G. 4. 260

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τραγῳδία, derivation of, G. 2. 382
Triptolemus, G. 1. 19
tristis = 'bitter,' G. 2. 126
triumphatus, G. 3. 33
tu, enforcing a precept, G. 1. 344; 2. 241; 3. 163; 4. 106
tumultus, G. 1. 464
tympana, G. 2. 444

u, scanned as consonant, G. 1. 397
uber = 'soil,' G. 2. 275
ultro, E. 8. 53; G. 4. 204
uri, G. 2. 374

vaccinium, E. 2. 18
vannus, G. 1. 166
Varius, E. 9. 35; imitated, E. 8. 89
Varro copied, G. 3. 52, 69, 331, 386
Varus, E. 6 Intr.
vates, E. 7. 28
vector, E. 4. 38
ventos lacessere, G. 3. 233
verb omitted, E. 3. 25
verbenae, G. 4. 131
verbera = 'thongs,' G. 1. 309
vescus, G. 4. 131
vestibulum, G. 4. 20
villa, E. 1. 82
vincere, G. 2. 123
vines, wedded to elms, G. 1. 2; method of planting, G. 2. 278; training of, G. 2. 358
viola, E. 2. 47
vipera, G. 3. 417
Virgil, loss of farm, E. 1 Intr.; admiration for Lucretius, E. 6. 31; pessimism, G. 1. 199, 237; 3. 66; humour, G. 1. 379; 4. 86
Virgo = Astraea, E. 4. 6
vitreus, G. 4. 350
vitta, G. 3. 487
vituli, G. 3. 164
vivus = 'natural,' G. 2. 469; ad vivum, G. 3. 442
volantes, G. 4. 16
volitans = 'insect,' G. 3. 147
volutabrum, G. 3. 411
votum, G. 1. 436

weaving, process of, G. 1. 285
white horses, G. 3. 82
wood, seasoning of, G. 1. 175
work, importance of, G. 1. 45 134; 2. 261, 398; 3 74

zones, description of, G. 1. 233

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